

VOCAL SCORE



# The Viceroy

A COMIC OPERA  
IN 3 ACTS  
AS PRODUCED - BY THE - FAMOUS BOSTONIANS

HARRY · B · SMITH ·  
VICTOR HERBERT

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# THE VICEROY.

COMIC OPERA  
in Three Acts.



BOOK BY

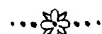
HARRY B. SMITH



MUSIC BY

## VICTOR HERBERT.

Vocal Score.



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# The Viceroy.

A Comic Opera in Three Acts.

Book by HARRY B. SMITH.

Music by VICTOR HERBERT.

## CAST OF CHARACTERS.

The Viceroy of Sicily.		H.C. BARNABEE.
Corleone, Captain of Militia.		WM. H. MACDONALD.
Bastroco, Sergeant of Militia.		GEO. B. FROTHINGHAM.
Barabino, Minister of Police.		W. H. FITZGERALD.
Luigi, a fisherman.		FREDERICK KNIGHTS.
Ruffino, a jailor.		JOHN DUNSMURE.
Tivolini, a pirate chieftain.		HELEN BERTRAM.
Fioretta, the Viceroy's daughter.		MARCIA VAN DRESSER.
Beatrice, for whose hand the Viceroy and Tivolini are rivals.		GRACE CAMERON.
Ortensia, wife of Bastroco.		JOSEPHINE BARTLETT.
Stiletto.		HARRY DALE.
Vermicelli.	Tivolini's men.	ADAM WARMUTH
Spaghetti.		DAVID WHITE.
Macaroni.		JAMES E. MILLER.
Waitress.		EDITH HENDEE.
1st. Citizen.		ARTHUR ERNEST.
2nd. Citizen.		HENRY MILLER.

○ — x — ○

## SCENIC LOCALE.

Act I. The Lido, the public promenade on the sea wall, Palermo.

Act II. A Public Square in Palermo.

Act III. The Pirate's Cave.

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# The Viceroy.

Comic Opera in 3 Acts.

ACT I.

## Overture.

Book by  
HARRY B. SMITH.

Music by  
VICTOR HERBERT.

*Allegro brillante.* *ten.* *ff*

*ten.* *ten.*

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This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a complex texture with many notes in both hands. The second system features a melodic line in the right hand with a 'ten.' (tension) marking. The third system continues this melodic line with another 'ten.' marking. The fourth system shows a more active bass line. The fifth system concludes with a sustained chord in the bass and a melodic line in the treble.

*ten.* *ff* *ten.* *ten.* *ten.*

*ffz* *f*

*Andante.* *p* (Echo.) *pp* *mf*

*Tempo di Barcarolle.* *p* (Echo.)

*pp*

*rall.*

First system of a piano piece. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *f a tempo*, *p rall.*, and *rit.*. A piano (*p*) marking is placed below the left hand in the third measure.

Second system of the piano piece. The tempo is marked *Andante.* The right hand has a sustained chord in the first measure followed by a melodic phrase. The left hand plays a steady eighth-note accompaniment. A forte (*f*) marking is present in the second measure.

Third system of the piano piece. Both hands continue with their respective parts, featuring various chordal textures and melodic lines.

Fourth system of the piano piece. The right hand has a melodic line with a slur. The left hand continues with an eighth-note accompaniment. Dynamic markings include *rit.* and *a tempo.*

Fifth system of the piano piece. The right hand features a melodic line with a slur. The left hand continues with an eighth-note accompaniment. A flat (*b*) is indicated in the second measure.

Sixth system of the piano piece. The right hand has a melodic line with a slur. The left hand continues with an eighth-note accompaniment. A *rit.* marking is present in the third measure. The system concludes with a double bar line and a key signature change to two flats.

Tempo di Valse.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a final measure with a dotted half note marked *f* and *p*. Bass staff has a steady eighth-note accompaniment. Dynamics include *p* and *f*.

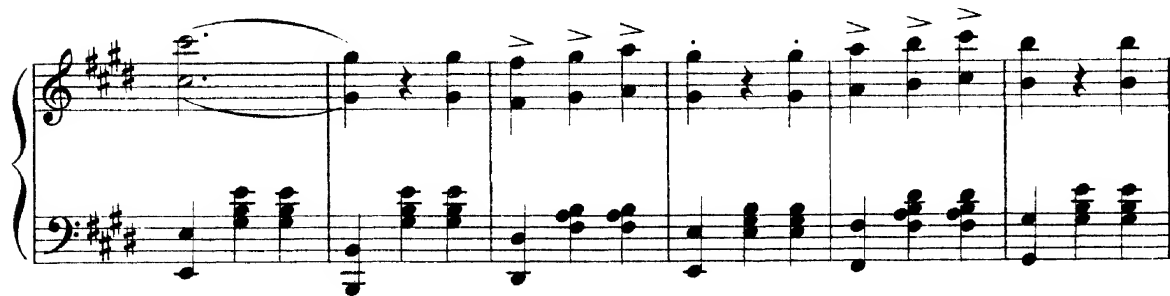
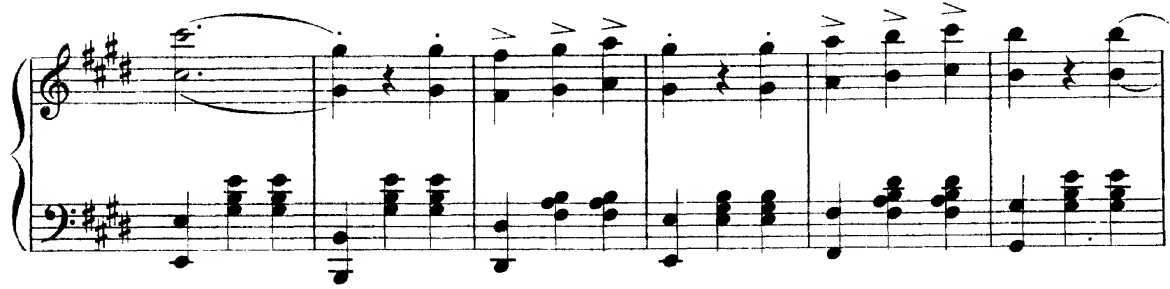
Second system of musical notation. Treble staff has a melodic line with eighth notes and a final measure with a dotted half note marked *f*. Bass staff has a steady eighth-note accompaniment. Dynamics include *p* and *f*.

Third system of musical notation. Treble staff has a melodic line with eighth notes and a final measure with a dotted half note marked *f*. Bass staff has a steady eighth-note accompaniment. Dynamics include *p* and *f*.

Fourth system of musical notation. Treble staff has a melodic line with eighth notes and a final measure with a dotted half note marked *f*. Bass staff has a steady eighth-note accompaniment. Dynamics include *p* and *f*.

Fifth system of musical notation. Treble staff has a melodic line with eighth notes and a final measure with a dotted half note marked *f*. Bass staff has a steady eighth-note accompaniment. Dynamics include *p* and *f*.

Sixth system of musical notation. Treble staff has a melodic line with eighth notes and a final measure with a dotted half note marked *f*. Bass staff has a steady eighth-note accompaniment. Dynamics include *p* and *f*.

*Poco pesante.**ff a tempo.*



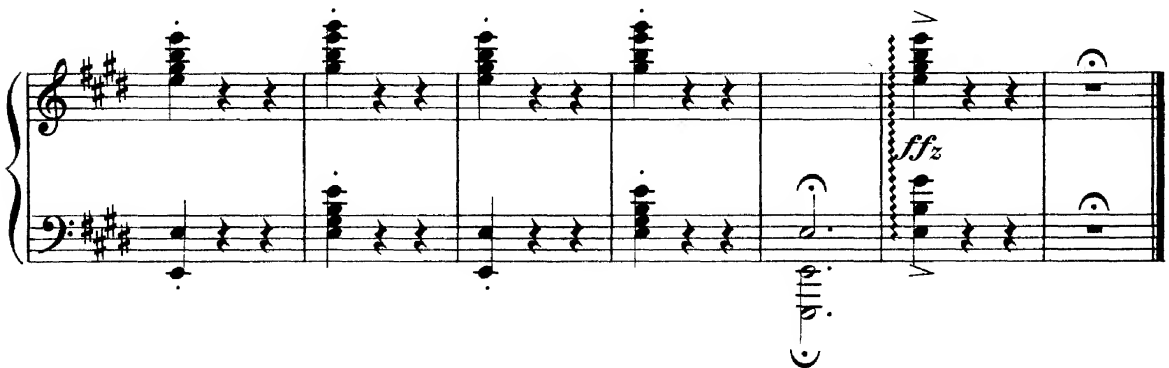
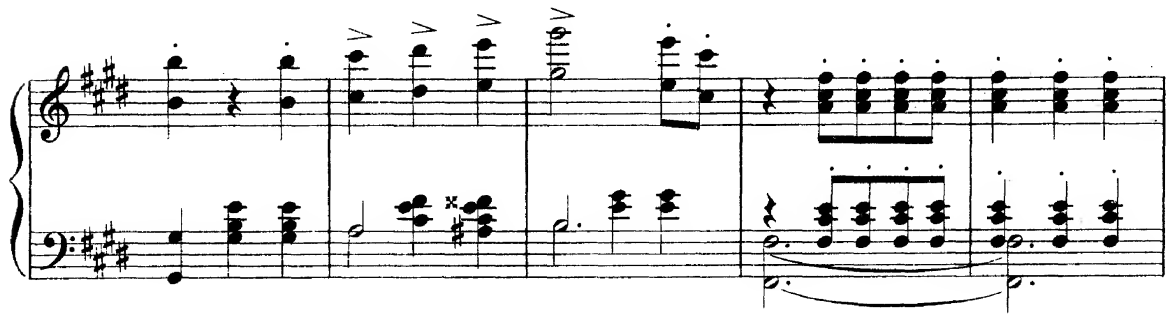
First system of musical notation. The treble staff features a series of chords with accents, followed by a long note with a slur. The bass staff has chords and a single note. Dynamics include *ffz* and *ff*.

Second system of musical notation. The treble staff has chords with accents and a long note with a slur. The bass staff has chords and a single note. Dynamics include *ff*.

Third system of musical notation. The treble staff has chords with accents and a long note with a slur. The bass staff has chords and a single note. Dynamics include *ff*.

Fourth system of musical notation. The treble staff has chords with accents and a long note with a slur. The bass staff has chords and a single note. Dynamics include *loco.*, *allargando.*, and *molto pesante.*

Fifth system of musical notation. The treble staff has chords with accents and a long note with a slur. The bass staff has chords and a single note. Dynamics include *Poco pesante.* and *fff a tempo.*



## ACT I.

No 1a

## Opening Chorus.

"We Come to the Lively Market Square?"

Allegro brillante.

The musical score is written for piano and voice. The piano part begins with a 2/4 time signature and a key signature of one sharp (F#). The first system of the piano part starts with a forte (*f*) dynamic. The second system includes the instruction *molto cres.* (much crescendo) and the third system includes *p sempre cres.* (piano, always crescendo). The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal part, labeled "CHORUS." on the left, includes parts for Soprano and Alto (SOP. & ALTO.), Tenor (TEN.), and Bass (BASS.). The lyrics are: "We come to the live-ly mark-et square, For cit-i-zens al-ways". The vocal parts enter in the third system of the piano part. The piano part continues with a similar rhythmic pattern, including a *sfz* (sforzando) marking and a *p* (piano) dynamic marking.

*f*

*molto cres.*

*p sempre cres.*

CHORUS.

SOP. & ALTO.

TEN.

BASS.

We come to the live-ly mark-et square, For cit-i-zens al-ways

*sfz* *p*

*unis.*  
gather there. We come to buy, we come we  
Come buy, come buy, Come  
Come and buy, Come

*f* *sfz*

*mf*  
Come to the live-ly mark-et square. We're look-ing for bar-gains rich and rare.  
buy. Come  
buy.

*p* *f*

*unis.*  
We come to buy, we come Here goods you'll find of  
buy, come buy, Come and buy.

*p* *sfz*

ev'-ry kind. If you're to buy in - clined, They're ver - y nice, like -

Come buy.

*f*

*unis.*  
wise the price is at a sac - ri - fice. So, when you hear the

Come buy. So, when you hear the

peddler's voice, Walk up and take your choice. No ri-val towns such goods can show at

peddler's voice, Walk up and take your choice. No ri-val towns such goods can show at

prices half so low. here goods you'll find of ev'

prices half so low. Now come, now come,

Come buy, Come

*unis*

ry kind, Walk up and see our prices low and buy. Come buy

Walk up and see our prices low and buy. Come buy

buy.

*Un poco meno.*

*unis*

yes, buy. So, come all

yes, buy. So, come all

*ff*

*cres.*

*ff*

here's an op - por - tu - ni - ty your cash to blow.

here's an op - por - tu - ni - ty your cash to blow.

Come, all, bar-gains grant im - mu - ni - ty from care and woe. \_\_\_\_\_

Come, all, bar-gains grant im - mu - ni - ty from care and woe. \_\_\_\_\_

*p sempre cres.*

Oh, such a chance as this you sure - ly must not

*p*

Oh, such a chance as this you sure - ly must not

*p sempre cres.*

miss. Oh, such a chance as this, you know, May not oc-cur a-

miss. Oh, such a chance as this, you know, May not oc-cur a-

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal parts have lyrics: "miss. Oh, such a chance as this, you know, May not oc-cur a-". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

- gain. *ff* So come, all, here's an op - por - tu - ni - ty your

- gain. *ff* So come, all, here's an op - por - tu - ni - ty your

The second system continues the vocal and piano parts. The vocal parts have lyrics: "- gain. *ff* So come, all, here's an op - por - tu - ni - ty your". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

cash to blow. Come, all, come, come, all,

cash to blow. Come, all, come, come, all,

The third system continues the vocal and piano parts. The vocal parts have lyrics: "cash to blow. Come, all, come, come, all,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.



*poco meno.*  
*ff unis.*

come, Come, all, here's an op - por - tu - ni - ty your  
come, Come, all, here's an op - por - tu - ni - ty your

*ff*

*ff poco meno.*

cash to blow. Come, all, come, all, come,  
cash to blow. Come, all, come, all, come,

*3*

all.  
all.

*triumph*  
*sfz*

## No 1b

## SONG.

"With Military Pomp!"  
Bastroco, Soldiers and Chorus.

Tempo di Marcia.

First system of the musical score. The treble clef staff begins with a whole rest, followed by a triplet of eighth notes. The bass clef staff starts with a piano (*p*) dynamic and a drum part indicated by a series of eighth notes. A triplet of eighth notes appears in the treble staff.

Second system of the musical score. The treble staff features a triplet of eighth notes. The bass staff continues with a steady eighth-note accompaniment.

Third system of the musical score. The treble staff has a melodic line with eighth notes. The bass staff maintains the eighth-note accompaniment.

Bastroco.

Fourth system of the musical score. The treble staff has a melodic line. The bass staff continues with the eighth-note accompaniment. A forte (*ff*) dynamic marking is present in the bass staff.

With

Fifth system of the musical score, featuring lyrics. The treble staff has a melodic line. The bass staff continues with the eighth-note accompaniment. A piano (*p*) dynamic marking is present in the bass staff. The lyrics are: "mil - i - ta - ry pomp and mil - i - ta - ry pride, We come to shouts up - hope of hor - rid war, for sev'ral hours each day Our weap - ons we keep".

roar-i-ous. We've ver-y sel-dom fought And still more rare-ly died, Tho'  
pol-ish-ing. In dreams ourselves we see, As fiendish as can be, The

death in fight is glo-ri-ous. But war-ri-ors we are, of  
ty-rant foe de-mol-ish-ing. We've pol-ish-ed up our swords till

that there's lit-tle doubt. We're eag-er, ver-y eag-er a-ny  
none are half as bright. The flash-ing of these blades would

en-e-my to rout. But, bah! we can not find a  
put a foe to flight. But, bah! our gov-ern-ment thinks

## Bastroco.

thing to fight a-bout.  
war is im-po-lite.  
Soldiers.

That's bad. \_\_\_\_\_ And  
That's tough \_\_\_\_\_ And

*unis.*

Ver-y bad. \_\_\_\_\_  
Pret-ty tough. \_\_\_\_\_

Ver-y bad. \_\_\_\_\_  
Pret-ty tough. \_\_\_\_\_

CHORUS.

*sfz* *p* *sfz* *sfz*

## Bastroco.

And that is why we're ver-y much put  
So, here we are just spoiling for a

sad. \_\_\_\_\_  
rough. \_\_\_\_\_

*unis.*

Ver-y sad. \_\_\_\_\_  
Ver-y rough. \_\_\_\_\_

Ver-y sad. \_\_\_\_\_  
Ver-y rough. \_\_\_\_\_

*sfz* *cresc.*

out. But at strut-ting in a un - i-form re-splen-dent, we are  
fight. Oh, but when it comes to promenades of splendor, we are

great, sim - ply great! As a spec-ta-cle we're cer-tain-ly tran-  
fine, sim - ply fine. Then our ser-vic-es spec-tac-u-lar we

-scend-ent at a fête, at a fête. We'd  
ten - der, and we shine, bright-ly shine. The

like to face the foeman like a Ro-man now and then. But, pshaw! we're on - ly  
foe we'd like to rat-tle in a bat-tle now and then. But, tush! we're on - ly

mil-li-ner-y mil-i-ta-ry men.  
mil-li-ner-y mil-i-ta-ry men.

CHORUS.

Pshaw!  
Bah!

*f* Pshaw!  
Bah!

*f* Pshaw!  
Bah!

Pshaw!  
Bah!

*sfz* *trm* *fp* *fp* *trm* *fp* *fp*

1. mil-li-ner-y mil-i-ta-ry men. In mil-li-ner-y mil-i-ta-ry men.

2. mil-li-ner-y mil-i-ta-ry men. But at

*ff unis.* mil-li-ner-y mil-i-ta-ry men.

*ff* mil-li-ner-y mil-i-ta-ry men.

*ff* mil-li-ner-y mil-i-ta-ry men.

*ff* mil-li-ner-y mil-i-ta-ry men. But at

*ff*

strut-ting in a un-i-form re-splen-dent we are

strut-ting in a un-i-form re-splen-dent we are

great, simply great. As a spec-ta-cle we're cer-tain-ly tran-

great, simply great. As a spec-ta-cle we're cer-tain-ly tran-

Simply great.

-scend-ent, we are great.

-scend-ent, we are great.

*sfz* Pshaw!

*sfz* Pshaw!

*sfz*

## Song.

(Legend.)

No 2.

"We'll catch you at last, Tivolini!"

Corleone and Chorus.

Corleone. §

1. From his  
2. He is

§

*Allegro.*  
*f marcato.*

lair in the moun-tains at night, — When the moon's behind a cloud, — The  
King of the moun-tains at night, — And he lurks in lair all day, — And

*f*  
at night,  
at night,  
*f*  
at night,  
at night,  
*f*

*p*

*sf*

3

CHORUS.



ban-dit comes and raids the town, And ev - 'ry peasant is cowed. — He  
 woe to him who on yon heights Must trav-el his dang'rous way. — All's

*pp*  
 Oh, beware.  
 His way.  
*pp*  
 Oh, beware.  
 His way.  
*pp*

car-ries off girls and he steals the sheep, And naught but the dev-il can  
 qui-et he thinks as he rides a-long, But soon he dis-cov-ers his

match you. — And the crone that hush-es the child to sleep, Says  
 er-ror — When a knife or bul-let ends life or song, 'Tis

Corle.

hush or the Ban-dit will catch you.  
he Tiv-o - li - ni the ter - or.

Hush! Hush! Hush!  
Hush! Hush! Hush!

*pp*

Hush! Hush! Hush!  
Hush! Hush! Hush!

*pp*

*pp*

*pp*

CHORUS.

*molto rit.*

Hush! The ter - ri-ble ban-dit will catch you. — But we'll  
Hush! 'Tis he Tiv-o - lin - ni the ter - - ror —

Hush! —  
Hush! —

Hush! —  
Hush! —

*molto rit.*

Tempo di Valse.

catch you at last. Tiv-o - li - - ni, We'll soon have you fast; Tiv-o -

*pp* *portamento.*

Tiv-o - li - - ni Tiv-o -

*pp* *portamento.*

Tiv-o - li - - ni Tiv-o -

*pp* *portamento.*

Tiv-o - li - - ni Tiv-o -

Tempo di Valse.

*pp* *portamento.*

- li - - ni, We'll hang you; don't fear. We'll end your ca-reer. Your

- li - - ni

- li - - ni

doom you shall hear, Tiv-o - li - - ni.

*f* We'll catch you at last, Tiv-o-

*f* We'll catch you at last, Tiv-o-

We'll hang you, don't

*unis.*

- li - - ni; We'll soon have you fast, Tiv-o - li - - ni.

- li - - ni; We'll soon have you fast, Tiv-o - li - - ni.

*pesante.* *a tempo.*

fear. We'll end your ca-reer. Your doom you shall hear, Tiv-o - li - ni.

Your doom you shall hear, Tiv-o - li - - ni.

Your doom you shall hear, Tiv-o - li - - ni.

*Piu mosso. poco accel. al Fine.*

Ha, ha, ha, ha! Soon you'll be fast. Ha, ha, ha, ha! Tiv-o - li - - ni. *Fine.*

*unis.*

Ha, ha, ha, ha! Soon you'll be fast. Ha, ha, ha, ha! Tiv-o - li - - ni.

Ha, ha, ha, ha! Soon you'll be fast. Ha, ha, ha, ha! Tiv-o - li - - ni.

*Piu mosso.*

*ff poco accel. al Fine.* *sfz* *Fine.*

*D.S. al Fine.*

## No 3.

## Serenade.

"Hear Me!"

Tivolini and Chorus.

Andantino.

*mf*

The piano introduction is in 3/4 time, marked Andantino. It features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat). The piece begins with a series of chords in the left hand, followed by a melodic line in the right hand. The tempo is marked Andantino, and the dynamic is mezzo-forte (mf).

Tivolini.

*p* *poco accel:*

The vocal entry for Tivolini is in 3/4 time. It begins with a melodic line in the right hand, followed by a piano accompaniment in the left hand. The key signature has two flats. The tempo is marked Andantino, and the dynamic is piano (p). The piece includes a section marked *poco accel:* (poco accelerando).

1. In thy gar-den fair, with blossoms bloom-ing, —  
 2. Ah, it can-not be thou art for - get - ting, —  
 3. If it is your care, we drift a - way so, —

*a tempo.*

The vocal entry for the Chorus is in 3/4 time. It begins with a melodic line in the right hand, followed by a piano accompaniment in the left hand. The key signature has two flats. The tempo is marked Andantino, and the dynamic is piano (p). The piece includes a section marked *a tempo.* (allegretto).

Ro - - ses fill the air with their per-fum - ing. —  
 Drift - - ing far from me, with no re-gret - ting. —  
 It is on - ly fair that you should say so. —

By the tryst - ing tree, You know it  
Is it in thy mind That we must  
There - fore, speak thy mind, If we must

well, dear, \_\_\_\_\_ Lone I wait for  
part, love? \_\_\_\_\_ Nay, thou art too  
part, dear, \_\_\_\_\_ So that I may

*rit.* *molto rit.*  
thee, my love to tell, dear. Hear me,  
kind to break my heart, love. Hear me,  
find a new sweet-heart, dear. Hear me,

*rit.* *molto rit.*

*pp* Allegro moderato.

Hear me, — Ma-don-na Mi-a, In my sing-ing All my

*pp* Hear me, — Ma-don-na, — Hear me

*pp* Hear me, — Ma-don-na, — Hear me

*pp*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in bass clef. The tempo is marked 'Allegro moderato' and the dynamic is 'pp' (pianissimo).

soul to thee is up-ward wing-ing. Thou art — my one i -

sing - ing. — Hear me, —

sing - ing. — Hear me, —

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics. The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in bass clef. The dynamic remains 'pp'.



1. 2.

- de - a And by night and day my dream al - way. —

Hear me, — my dream al - way. —

Hear me, — my dream al - way. —

1. 2.

*last time.*

way. — Hear me, Ma-don-na mi-a Hear me, — Ma-don-na

way. — Hear me, — Hear —

way. — Hear — me, — Hear —

*last time.*

*Slower.*

mi a, Thou art — my one i - de - a, And by

me, — Hear me, Hear me. —

me, — Hear me, Ma - don - na. —

Hear me. —

*Slower.*

night and day my dream al - way. —

*pp* My dream al - way, al - way. —

*pp* My dream al - way, al - way. —

*pp*

8 *loco.* *poco rit.*

## Song.

No 4.

"I'm the Leader of Society"

Viceroy and Chorus.

Moderato

Piano introduction in D major, 2/4 time, marked Moderato. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano). The piece concludes with a *sfz* (sforzando) marking.

§ Viceroy.

Vocal and piano accompaniment for the Viceroy's first line. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are: "1. I have a rep - u - ta - tion great, As lead - er of the fashion, To 2. If you should meet me on the street, In high - land cos - tune kilted, With a". The piano part includes a triplet of eighth notes in the right hand.

Vocal and piano accompaniment for the Viceroy's second line. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are: "be in all things up to date, Is my ab - sorb - ing passion, The ring or two in my Ro - man nose, And my no - ble knees all gilded, No". The piano part includes a triplet of eighth notes in the right hand.

Vocal and piano accompaniment for the Viceroy's third line. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are: "lat - est oaths, the lat - est clothes Im - me - diate - ly I one 'twould shock, no one would mock with com - ments sharp and". The piano part includes a triplet of eighth notes in the right hand.

need them, And all a-gree to fol - low me; Where.  
 wit - ty, You'd wear the kilt, nose ring and gilt, And

- ev - er I may lead them.  
 call them sweet - ly pret - ty.

CHORUS.

SOP. & ALTO. *staccato.*  
*mf* Yes, in the swim we  
 Nose rings would please we'd

TEN. *mf*  
 Yes, in the swim we  
 Nose rings would please we'd

BASS. *mf*  
 Yes, in the swim we  
 Nose rings would please we'd

fol - low him, Where - ev - er he may lead  
 gild our knees, And call them sweet - ly pret -

fol - low him, Where - ev - er he may lead  
 gild our knees, And call them sweet - ly pret -

All<sup>o</sup> moderato. (Tempo di Marcia.)

Viceroy.

Im a lead-er of so - ci - e - ty, So -

us.  
ty.

us.  
ty.

All<sup>o</sup> moderato. (Tempo di Marcia.)

*p*

- ci - e - ty, so - ci - e - ty, The pink of - all pro - pri - e - ty, A

So - ci - e - ty,

So - ci - e - ty,

hu-man fash-ion plate, I ride in the park with out my hat, So

fa la la

fa la la

*p*

ev-'ry one now's do-ing that, For you may as well be out of the

world, \_\_\_\_\_ As not be up-to-date, up-to-date. \_\_\_\_\_

*p*

The musical score is written in D major (two sharps) and 4/4 time. It consists of three systems of music. The first system has a vocal line in the bass clef and a piano accompaniment in the treble and bass clefs. The second system continues the vocal line and piano accompaniment. The third system also continues the vocal line and piano accompaniment. The lyrics are: 'hu-man fash-ion plate, I ride in the park with out my hat, So fa la la fa la la ev-'ry one now's do-ing that, For you may as well be out of the world, \_\_\_\_\_ As not be up-to-date, up-to-date. \_\_\_\_\_'. There are dynamic markings of *p* (piano) in the piano accompaniment.

*unis.*

CHORUS.

He's the lead - er of so - ci - e - ty, A

He's the lead - er of so - ci - e - ty, A

*f*

hu - man fash - ion plate, And you may as well be out

hu - man fash - ion plate, And you may as well be out

Viceroy.

CHORUS.

of the world as not be up - to - date.

of the world as not be up - to - date.

I

rode in the park with out my hat, So ev-'ry one now's do-ing that. *un's.*

For you

For you

*p*

may as well be out of the world As not

may as well be out of the world As not

*f*

be up - to - date, up - to - date. *Fine.*

be up - to - date, up - to - date. *Fine.*

*Fine.*

*D.S. al Fine.*



## Song.

"Just for to day."

Luigi.

No 5.

Andante.

Luigi.

*declamato e molto espress.*

1. I know love's reign is not for long, Per-chance an hour; 'Tis  
2. The vio - let eyes, so true, so dear; The hand I press; The

like the cadence of a song, A fra - gile flow'r, A tru-ant bird that seeks to range a -  
gen-tle voice I love to hear; The gold - en tress; The lips I kiss and would not lose, for

*poco rit.*

-far and fly, A kiss that on the lips will change in - to a sigh. And  
life di - vine, To-mor - row may - be, who knows whose to-day they're mine.

yet, my dar-ling, just for to-day, Let us for-get! let us for-

*cres.* *pp*

- get! And heart to heart, be hap-py as we may, Just for to-

*pp*

- day, love, Just for to-day! 1. 2.

*molto rit.*

Just for a day, a day!—

*molto rit.* *rit* *pp*

# Quartette.

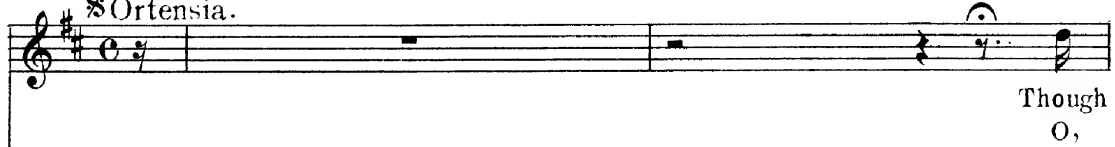
No 6.

"By This Sweet Token?"

Viceroy, Beatrice, Ortensia and Fioretta.

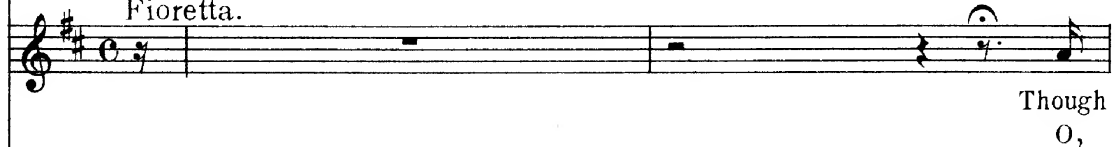
Tempo Giusto.

§ Ortensia.



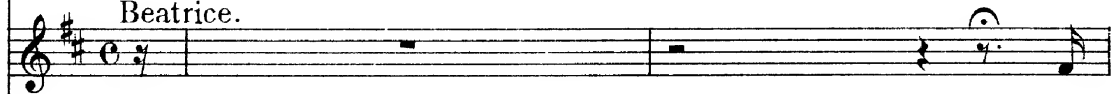
Though  
O,

Fioretta.

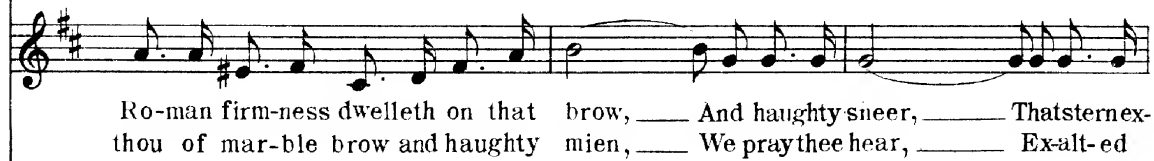
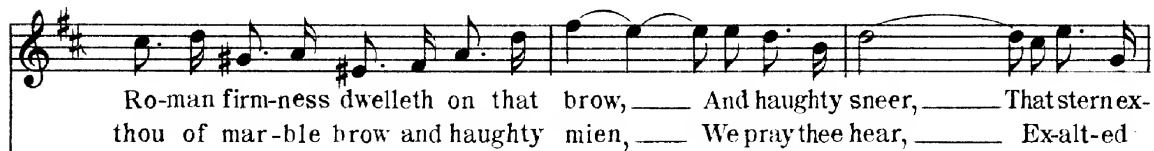


Though  
O,

Beatrice.



Tempo giusto.



And haughtysneer,  
We pray thee hear,

- press - ion, That stern ex-press-ion if you heed me  
thou, Ex - alt - ed thou ma-jes-tic and se -

- press - ion, That stern ex-press-ion if you heed me  
thou, Ex - alt - ed thou ma-jes-tic and se -

That stern ex - press - ion  
Ex - alt - ed thou, \_\_\_\_\_

now, \_\_\_\_\_ Will dis - ap - pear, \_\_\_\_\_ Will dis - ap -  
- rene, \_\_\_\_\_ Dont be se - vere, \_\_\_\_\_ Dont be se -

now, \_\_\_\_\_ Will dis - ap - pear, \_\_\_\_\_ Will dis - ap -  
- rene, \_\_\_\_\_ Dont be se - vere, \_\_\_\_\_ Dont be se -

Will dis - ap-pear,  
Dont be se-vere,

- pear, \_\_\_\_\_ One looks for kind-ness in the big and bur - ly, \_\_\_\_\_ And  
- vere, \_\_\_\_\_ Our hearts for this poor crim-i - nal are bleed-ing \_\_\_\_\_ Be -

- pear, \_\_\_\_\_ One looks for kind-ness in the big and bur - ly, \_\_\_\_\_ And  
- vere, \_\_\_\_\_ Our hearts for this poor crim-i - nal are bleed-ing \_\_\_\_\_ Be -

*p*

3333 *p*

e-ven now thy frown has grown less sur-ly, — What is it glis-tens in your op-tic  
hold us with u-nit-ed voic-es pleading, — Let mer-cy tem-per jus-tice and give

pearl-y It is a tear. —  
heed-ing Oh lend an ear. —

Beatrice.  
tear. —  
ear. — Viceroy.  
It's not a tear, if I may, if I may be so bold, Or  
I'd lend an ear with pleas-ure, with pleasure I de-clare But

Ortensia.

It can - not  
Ah! yes thou

Fioretta.

It can - not  
Ah! yes thou

Beatrice.

Viceroy.

if it is, its cause I have a cold. \_\_\_\_\_  
then you see I have no ears to spare. \_\_\_\_\_

be. \_\_\_\_\_ If  
hast \_\_\_\_\_ If

be. \_\_\_\_\_  
hast \_\_\_\_\_

'Tis so \_\_\_\_\_ I think I ought to know. \_\_\_\_\_  
Nay, nay \_\_\_\_\_ I've none to spare to day. \_\_\_\_\_

Ortensia.  
Molto rubato.

*ten.*  
you will spare this pris-on - er, My smiles will all be thine, I've  
you will spare this pris-on - er, I know what I will do; All

smiles like this, and some like that, And oth-ers in this line.  
oth - er loves, I'll cast a - way De-vote my-self to you.

Beatrice.  
If  
If

you will spare this pris-on - er, With joys my eyes will shine, I'll  
you will spare this nice young man, And grant this boon to me, I

let you press, with fond ca-ress, This lit - tle hand of  
have a heart, just feel it beat, For you those beats shall

*Fioretta.* *ten.*

While I will add my grat-i-tude con-du-cive to your bliss, A  
 My waist is just the size to hold my an-kle has some style, You

mine.  
 be.

*sfz* *p*

lock of hair of col-or rare, And now and then a  
 shall have these and if you please, My cel-e-brat-ed

*pp molto rit.*

*Ortensia.*  
*Meno mosso.* *rit.*

We'll each give you a  
 We'll each give you a

*Fioretta.*

kiss. A kiss. We'll each give you a  
 smile. This smile. We'll each give you a

*Beatrice.*

*Viceroy.*

A kiss  
 What smile

*Meno mosso.* *rit.*



## Tempo di Gavotte.

smile. — Ah! such temp-ta - tion none can re - sist, — 'Tis a sen-  
*rit. a tempo.*  
 smile. — Ah! such temp-ta - tion none can re - sist, — 'Tis a sen-  
*f rit. a tempo.*

## Tempo di Gavotte.

*rit. rit. a tempo.*

- sa - tion not to be missed, — Vows writ or spok - en — All, all are  
 - sa - tion not to be missed, — Vows writ or spok - en — All, all are  
 - sa - tion not to be missed, — Vows writ or spok - en — All, all are

bro - ken \_ By this sweet to - ken a kiss, a kiss. \_\_\_

bro - ken \_ By this sweet to - ken a kiss, a kiss. \_\_\_

bro - ken \_ By this sweet to - ken a kiss, a kiss. \_\_\_

DANCE.

By this sweet to - ken a kiss, a kiss. \_\_\_ *Fine.*

By this sweet to - ken a kiss, a kiss. \_\_\_

By this sweet to - ken a kiss, a kiss. \_\_\_ *Fine.*

*Fine.*

*D.S. al Fine.*

## Finale I.

No 7.

Tivolini, Fioretta, Bastroco, Corleone,  
Barabino, Soldiers and Chorus.

Tempo di Marcia.

SOP. &amp; ALTO.

CHORUS.

TEN.

BASS.

*p*

What's that? The

Tempo di Marcia.

*p*

3

guard

*p*

What's that?

*p*

*unis.*

'Tis the guard —

Sa-lute the

3

*sempre cresc.*

ta ta ra ta ta ta ta ta ra ta ta ra

guard, Sa-lute the guard, 'Tis the

Bas-tro - co sa - lute ta ta ra ta ta ta

guard sa-lute, sa-lute Bas-tro - co.

Bastroco.

But at

sa-lute, sa-lute sa-lute, sa-lute.

sa-lute, sa-lute sa-lute, sa-lute.

3333

strut-ting in a u - ni-form re-splen-dent, We are great Simply

*mf*

great! As a spec - ta-cle we're cer-tain-ly trans-cen-dent At a

fête, at a fête, ——— We like to face the foeman like a

*p*

Ro - man now and then, But pshaw! we're on - - ly

mil - li - ner - y mil - i - ta - ry men.

**CHORUS.**

*ff* Sa - lute the guard, sa -

*ff* Sa - lute the guard, sa -

*ff*

*sfz* *tr* *fp* *fp* *tr*

mil - li - ner - y mil - i - ta - ry men.

*unis.*

- lute the guard, The mil - li - ner - y mil - i - ta - ry men.

- lute the guard, The mil - li - ner - y mil - i - ta - ry men.

*pp* *pp*

Piano accompaniment for the first system. The right hand features triplet chords and single notes, while the left hand plays a steady eighth-note accompaniment. The dynamic is *pp*.

Piano accompaniment for the second system. The right hand continues with triplet chords and single notes. The dynamic is *ppp*, with a *sempre dim.* instruction. The left hand plays eighth notes, with a triplet in the final measure.

Piano accompaniment for the third system. The right hand has a melodic line with a fermata. The left hand plays eighth notes. The dynamic is *pp*. A *(Long Pause.)* instruction is present. The system ends with a *Lento.* marking and a fermata. The left hand is labeled *L.H.*

Piano accompaniment for the fourth system. The right hand has a melodic line with a fermata. The left hand plays eighth notes. The dynamic is *ppp*. The system ends with a double bar line and a key signature change to two flats.

**Allegro e misterioso.** **Tiv. pp**

**TEN. *unis.* *pp*** What does this

**BASS.** It is he, — It is he, — The ban-dit.

**SOLDIERS.**

Piano accompaniment for the vocal entry. The right hand has a melodic line, and the left hand plays eighth notes. The dynamic is *pp*.

**Allegro e misterioso.**

Piano accompaniment for the fifth system. The right hand has a melodic line, and the left hand plays eighth notes. The dynamic is *pp*.

mean? — Why come they

Now do we eas - i - ly un - der - stand

The first system of the musical score is in B-flat major (two flats). It consists of a vocal line and a piano accompaniment. The vocal line has two phrases: "mean? —" and "Why come they". The piano accompaniment has two phrases: "Now do we" and "eas - i - ly un - der - stand". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Tiv.  
here? — What does this mean?

FEMALE CHOR. *pp unis.*  
What does this mean? —

SOLDIERS.  
it. *pp* The re - ward we'll share we have found him, A sur-  
*pp*

The second system continues the musical score. It includes a vocal line with the lyrics "Tiv. here? — What does this mean?", a female chorus part with the lyrics "FEMALE CHOR. *pp unis.* What does this mean? —", and a soldiers' part with the lyrics "SOLDIERS. it. *pp* The re - reward we'll share we have found him, A sur-". The piano accompaniment continues with the same eighth-note pattern. The lyrics are distributed across the vocal and piano staves.



Why come they here? Why\_\_\_\_\_

A sur-prise, \_\_\_\_\_

-prise pre-pare and sur-round him, We'll sur-round

*fp*

*fp*

— come they here, come they here?—

here? What a sur-prise what does all this

*pp* *fp*

him We'll sur round - him.

*pp* *fp*

What does this mean?—

mean?—

*fp* *pp* *unis.*

Yes — the re - ward we will share we have found him.

*fp* *pp* *unis.*

The first system of the musical score is in B-flat major (two flats). It consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics and dynamic markings. The bottom staff is a piano accompaniment with dynamic markings. The lyrics are: "What does this mean?—", "mean?—", "Yes — the re - ward we will share we have found him.", and "mean?—". The dynamics are *fp* (fortissimo piano) and *pp* (pianissimo). The word *unis.* (unison) is written above the middle staff.

Corle.

He is the man, He's — ours! we've planned it.

*pp* Now how's that Now, — how pray is that.

The second system of the musical score is in B-flat major. It consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics and dynamic markings. The bottom staff is a piano accompaniment with dynamic markings. The lyrics are: "Corle.", "He is the man, He's — ours! we've planned it.", "Now how's that Now, — how pray is that.", and "Now how's that". The dynamics are *pp* (pianissimo).

No doubt \_\_\_\_\_ he is the ban - -

*pp* What do they

*pp* Now \_\_\_\_\_ do we eas - i - ly un - der - stand

*fz* *p* *pp*

Tiv. What's that, what's that?

Corle. - dit! We have him pat,

Bastr. He is \_\_\_\_\_ the man \_\_\_\_\_ he

*unis.*

mean? The re - ward they'll share if they've found him, A sur -

it. That's the man no

Why? do they talk thus of me?

No doubt of that. He is the

is the man, He *ff* is the *unis.*

-prise pre-pare and sur-round him. *ff* He is the

doubt of that. Yes, the re-

*ff*

You say 'tis I?

ban - dit we've found him, we've found him.

ban - dit we've found him, we've found him.

ban - dit we've found him, we've found him.

- war we will share we have found him.

*sfz*

Tiv.

Hey, what's all this mean? A ghost you must have seen. — Why

*pp*

Tiv.

point — at me? What do you see? 'Tis ! what of

SOP. & ALTO.

TEN.

BASS.

CHORUS.

The plume.

The hat.

that?

*unis.*

He is the man. —

*pp*

No doubt he is the man.

*pp*

Barabino. (runs on.)

*L'istesso tempo.* (♩ = ♩. of preceding tempo.)

*f*

Bar.  
*Allegro agitato.*

What! have you ar-rest-ed him? Well, thank the Lord for  
Corle.

Yes, we sure-ly have best-ed him.

*fp*

that.

You see he is the man, A proof be yond all

*fp*

Corle.

doubt, I brand it. Be-hold him Tiv-o - li - ni

*sfz*

Ban - - dit. Tiv. (Surprised)

*unis.*

*p* Tiv-o - li - ni! Tiv-o - li - ni! *ff* Brrr

*p* Tiv-o - li - ni! Tiv-o - li - ni! *ff* Brrr

*p* *ff*

*f* *fp* *fp* *sfz*

*p* *p*

CHORUS.

- li - ni! A

*ff* brrr

*ff* brrr

*pp* *ff*

Tiv-o - li - ni! Can it be?

*pp* *sfz* *ppp* *ppp*

Tiv.  
Allegro scherzando.

62

ban-dit I! an out law and a ter-ror, Some fun you spoke, Oh,

what a joke, My friends I have to laugh at such an er-ror, At

Tiv.  
all this chaff, I real-ly have to laugh.  
Corle.  
You'll find, my friend, we're

ver-y far from jest-ing The laugh's on you I great-ly fear. You



are the man we've fig-ured on ar-rest-ing, The proofs are true be -

Tiv.

Proofs?

Fior.

Proofs?

Corle.

- hold them they are here.

*pp*

Corle.

**CHORUS.**

*ff* Proofs! show us the proofs.

*ff* Proofs! show us the proofs.

*ff*

*sfz*

A

*Fior. Lento.*

What? Ah! Oh! Ah!

Bar.

Corle. Two watches. A

scarfpin. A ci-gar-case.

Bastr. A snuffbox.

**CHORUS.**

What? Ah! Oh! Ah!

What? Ah! Oh! Ah!

*Lento.*

*f*

*fp* *fp* *fp* *fp* *fp* *fp*

Tiv. *ff* Proofs! \_\_\_\_\_

Bar

snuffbox. (Spoken.) Gone! Ah!!

Corle. *ff* Proofs! \_\_\_\_\_

*fp* *ff*

## All Principals and Chorus.

*ff unis.*

There are the proofs, Tiv-o li - ni, Tiv-o li - ni.

There are the proofs, Tiv-o li - ni, Tiv-o li - ni.

*p*

*fff* Brrr — Brrr —

*fff* Brrr — Brrr —

*fff*

*fp*

*Tiv. Andante.*

Oh, what dis-grace, what a fate for me, What would they say who a-wait for Eior.

Ah what a

Corle.

Bastr.

to jail with

to jail to

*Andante.*

*p*

me. — My pa-rents dear at home, Who sent me forth to roam, What  
fate. — I be - lieve you,  
him. —  
jail. — Ar-rest the

*p*

Tiv. (to Fioretta.)  
would they say who a - wait for me — You at least be-lieve me,  
Fior.  
Corle. I at least be-lieve you — I be -  
To jail with him, to jail, to jail he'll be sent  
Bastr.  
vil-lian, off to jail — On the

CHORUS.  
Bar. with TENORS.  
What a  
What a  
*pp*

*pp*

Your dis-trust would grieve me, Pray, oh! say I'll not,  
 I be-lieve you, — I be-lieve you  
 he can't be in - no - cent, —  
 gal - low - tree he soon shall  
 fate — What dis -  
 fate What dis - grace, dis -

Not to jail be sent, for I'm in - no-cent.  
 I be-lieve you, I at least be-lieve you. —  
 to jail he can't be in - no-cent —  
 be, off to jail —  
 -grace. To jail he will be sent.  
 -grace. To jail he will be sent.

*ff*

Fare-well Fi - or - et - ta

I be -

*ff* Off with the wretch So no - tor - i - ous

*ff* Off with the wretch So no - tor - i - ous

Ah! what dis - grace, what a fate for him, What

*ff* Off with the wretch So no - to - ri - ous

*ff*

Fare - - well!

- lieve in you, be - - lieve in you.

jus - tice o'er him is vic - to - ri - ous now to jail he will be

jus - tice o'er him is vic - to - ri - ous now to jail he will be

would they say who a - wait for him, His

jus - tice o'er him is vic - to - ri - ous now to jail he will be

Fare thee well Fare thee well

I be - lieve in

sent he can't be

*units.*

pa-rents dear at home who sent him forth to roam, O

sent he can't be

Fare thee well Fi - or - et - ta.

you, Fare - well I be - lieve in you.

in - no - cent, he can't be in - no - cent, ha! ha!

say to jail he shall not be sent.

in - no - cent he can't be in - no - cent ha! ha!

Ah! what dis-

You are in - no - cent

To jail he'll be sent He can't be

She at least be - lieve him Her dis - trust would grieve him

To jail he'll be sent, he can't be

- grace. For Im

I be - lieve in you I be -

in - no - cent, he can't be in - no-cent

he'll be sent to jail, Sure-ly with-out fail now. to

in - no - cent, he can't be now to

he can't be in - no-cent

*p poco a poco*



in-no-cent, for I'm in-no-cent, in-no-cent, in-no-cent,  
-lieve inyou, I be-lieve inyou faretheewell I be -

can't be in - no-cent can't be in - - no-cent, can't be

SOP.  
jail, now to jail Now to jailwith him he's not

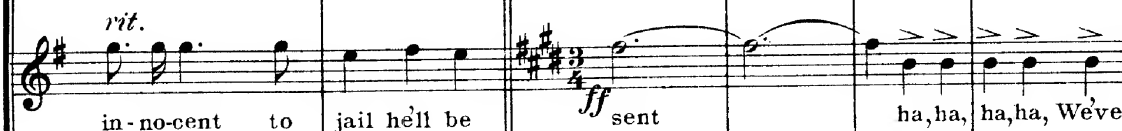
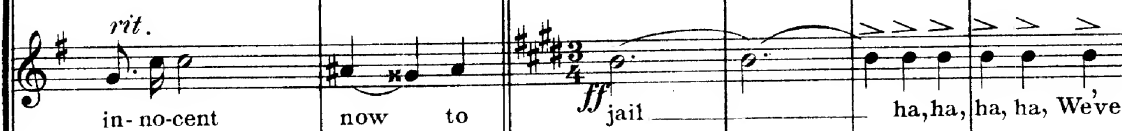
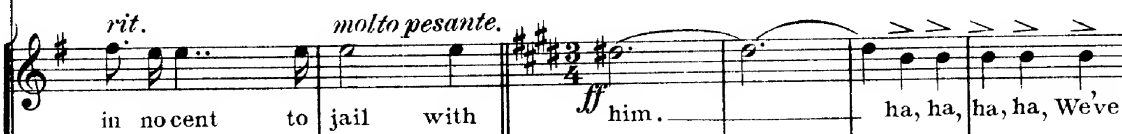
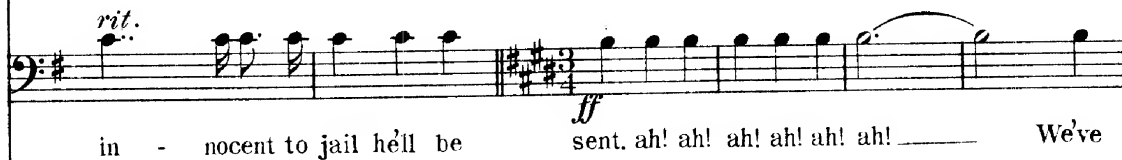
ALTO.  
He's not in-no-cent he's not

TEN.  
jail, he'll be sent he can't, can't be

BASS.  
cant be in - no-cent can't be in - - no-cent Can't be

*cresc.e-accel.*

## Tempo di Valse.

*molto rit.*

## Tempo di Valse.



*Tiv.*  
*a tempo.*

Tiv-o - li - ni, Tiv-o -

*Fior.*

*atempo.*  
SOP. & ALTO.

*unis.*

got him at last Tiv-o - li - ni our cap-ture made fast, Tiv-o -

TEN.

got him at last Tiv-o - li - ni our cap-ture made fast, Tiv-o -

CORLE. and BASTR. with BASS.

*atempo.*

CHORUS.

li ni.

- li - ni Our work is well done, The prize we have won, Your

- li - ni Our work is well done, The prize we have won, Your

Tiv-o - li - - ni, Tiv-o - li -

deeds are all past Tiv-o - li - - ni *un's.* So-ci-e-ty's for Tiv-o - li -

deeds are all past Tiv-o - li - - ni So-ci-e-ty's for Tiv-o - li -

ni, Ti-vo - li - - ni.

ni. Your cake is now dough Tiv-o - li - - ni. Because you're the man You

ni. Your cake is now dough Tiv-o - li - - ni. Because you're the man You

To jail I must go Tiv-o - li - - ni. —

go to your doom To jail you shall go Tiv-o - li - - ni. —

go to your doom To jail you shall go Tiv-o - li - - ni. —

*ffz*

Ah! —

*ff* Ha, ha, ha, ha! — ha, ha! — ha, ha, ha, ha! — ha,

*ff* Ha, ha, ha, ha! — ha, ha! — ha, ha, ha, ha! — ha,

*ff*

Ah! \_\_\_\_\_ Ah! \_\_\_\_\_ What a fate fare-

Ah! \_\_\_\_\_ I be - lieve thee, Yes, I be - lieve thee fare-

ha! Off now off now off now to jail he must

ha! Off now off now off now to jail he must

*molto pesante. ff atempo.*

- well! \_\_\_\_\_ To jail I must go, Tiv-o -

*ff*

- well! *molto pesante. unis. ff a tempo.* To jail he must go, Tiv-o -

go ha, ha, ha, ha, We've got him at last, Tiv-o -

go ha, ha, ha, ha, We've got him at last, Tiv-o -

*ff*

*allargando. molto pesante. ff atempo.*

- li - ni, It has to be so, Tiv-o - li - - ni But

- li - ni, It has to be so, Tiv-o - li - - ni But

*unis.*

- li - ni Our cap - ture made fast Tiv-o - li - - ni Our

- li - ni Our cap - ture made fast Tiv-o - li - - ni Our

lat-er no doubt, I'm sure to get out, But mean-time fare-well we must

lat-er no doubt, He's sure to get out, But mean-time fare-well we must

work is well done The prize we have won To jail you shall go Tiv-o -

work is well done The prize we have won To jail you shall go Tiv-o -

say fare - - well!

say fare - - well!

li - - ni

li - - ni

*piu moso.*

*sfz* *accelerando al Fine.*

*sfz*

End of Act I.



## ACT II.

## Opening Chorus.

"Thy Subjects Are We."

No 8.

*Allegro brillante.*

*ten.*

*ff*

*ten.*

*ten.*

**CHORUS.**

**SOPR.** *ff* Thy subjects are we, King Car - ni-val, King Car - ni-val, A

**ALTO.** Thy subjects are we, King Car - ni-val, King Car - ni-val, A

**TEN.** *ff* Thy subjects are we, King Car - ni-val, King Car - ni-val, A

**BASS.** *ff* Thy subjects are we, King Car - ni-val, King Car - ni-val, A

*unis.*

health then to thee, King Car - ni-val, King Car - ni-val Wine and joy

health then to thee, King Car - ni-val, King Car - ni-val Wine and joy

*ten.*

All em-ploy Pleasure rules Wise and fools One and all we wor - ship

All em-ploy Pleasure rules Wise and fools One and all we wor - ship

*unis.*

thee Car-ni val, King Car - ni - val Sub-jects are

thee Car-ni val, King Car - ni - val Sub-jects are

*unis.*

we King Car - ni-val, King Car - ni-val, A health then to thee

we King Car - ni-val, King Car - ni-val, A health then to thee

Vi - vat Rex! Down with ev'- ry so-cial law

Vi - vat Rex! Down with ev'- ry so-cial law

*unis.*

Hoist — the flag of fol-ly — Kings no longer o-ver awe

Hoist — the flag of fol-ly — Kings no longer o-ver awe

*unis.*

Sub - jects all are jol-ly — Ev'-ry heart must now be light

Sub - jects all are jol-ly — Ev'-ry heart must now be light

*unis.*

Joy's — the on-ly profit — All will drink too much to night And

Joy's — the on-ly profit — All will drink too much to night And

all be glad of it Hi ya, Hi ya, Hi ya, Hi ya, Ho

all be glad of it Hi ya, Hi ya, Hi ya, Hi ya, Ho

The piano accompaniment consists of a treble and bass staff. The treble staff features a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

*unis.*  
la, Ho la, Ho la, Ho la, Yes all will drink too

la, Ho la, Ho la, Ho la, Yes all will drink too

The piano accompaniment continues with a treble and bass staff. The treble staff has a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

much to - night and all be glad. ——— Hi

much to - night and all be glad. ——— Hi

The piano accompaniment continues with a treble and bass staff. The treble staff has a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

ya, Hi ya, Hi ya, Hi ya, Ho la, —

ya, Hi ya, Hi ya, Hi ya, Ho la, —

(Trumpet)

1st Masker.  
*Quasi Recit.*

Tis the Vice roy's decree that all to night should hap py be

*a tempo.*  
*f* Hip hoo-  
*a tempo.*  
*f* Hip hoo-  
*f*

*CHORUS.*

*Quasi Recit.*  
*fp*

*a tempo.*

ray. — Hi ho la —

ray. — Hi ho la —

*ff*

8

Hi ho la! —

Hi ho la! —

8

*loco.*

*ff*

*unis.*

Thy sub - jects are we King Car - ni - val, King

Thy sub - jects are we King Car - ni - val, King

*ff*

*unis.*

Car - ni - val, A health then to thee King Car - ni - val, King

Car - ni - val, A health then to thee King Car - ni - val, King

*ff*

Car - ni - val Wine and joy All em - ploy Pleas - ure rules

Car - ni - val Wine and joy All em - ploy Pleas - ure rules

Wise are fools One all all we wor - ship thee *unis.* Car - ni - val, King Car - ni -

Wise are fools One all all we wor - ship thee Car - ni - val, King Car - ni -

val Sub - jects are we King *unis.* Car - ni - val, King

val Sub - jects are we King Car - ni - val, King



Car - ni - val a health then to thee Here's a

Car - ni - val a health then to thee Here's a

health then to thee Car - ni - val

health then to thee Car - ni - val

to thee to thee

to thee

loco.

## Song.

"The Robin and the Rose."

No 9

Beatrice.

Allegretto con delicatezza.

Beatrice.

The first system of the musical score is in 3/4 time, key of B-flat major. It features a vocal line for Beatrice and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment starts with a piano (p) dynamic, featuring a series of eighth-note triplets in the right hand and a steady bass line in the left hand. The system concludes with a piano (pp) dynamic marking.

A Rob-in loved the  
A-las, the rose the

The second system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, and a half note Bb4, followed by a whole note C5. The piano accompaniment continues with eighth-note triplets. The system ends with a piano (pp) dynamic marking.

red-dest rose that grew \_\_\_\_\_ In  
rob-in loved so well \_\_\_\_\_ Had

The third system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, and a half note Bb4, followed by a whole note C5. The piano accompaniment continues with eighth-note triplets. The system ends with a piano (pp) dynamic marking.

all the gar-den fair \_\_\_\_\_ with ros-es bloom-ing  
cast its eyes a-bove \_\_\_\_\_ with love and long-ing

And sang its sweet-est mel-o-dies with ser-e-nades that red-dest  
And dared to love a sil-ver-star that sent its light from heav'n a -

rose to please Till all that gar-den round was ring-ing. With  
far, a-far. What won-der that the bird was heard not, For

ech-oes of the song that soared a-bout That song that told the rose its  
oh, that ros-e's heart was far so far And dwell-ing in that dis-tant

love. \_\_\_\_\_  
star. \_\_\_\_\_

*poco accel.* *poco rit.*

*a tempo.**molto espress.*

So lov - ers ev - er plead, And so the fair ones lit - tle heed their

*Poco piu mosso.*

sigh - ing So lov - ers ev - er sing, And ech - o is the

tru - est voice re - ply - ing. Waste not time in sad re - gret. —

— The rose is ev - er a co - quette — Oh

fly to oth - er flow - ers fair \_\_\_\_\_ Per - chance, that

some \_\_\_\_\_ for thee are dy - - ing. Ah!

\_\_\_\_\_ Ah!

\_\_\_\_\_ *rit.* *pp*

## Song.

"Eyes of Black and Eyes of Blue."

Corleone and Chorus.

No 10.

*Allegro giusto, e molto con spirito.*

The musical score is written for voice and piano. It begins with a piano introduction in 6/8 time, marked *Allegro giusto, e molto con spirito*. The introduction features a melody in the right hand and a bass line in the left hand, with a forte (*f*) dynamic. The piano part includes triplets and a crescendo leading to a piano (*p*) section.

The vocal part enters with the lyrics: "One day I may swear by the / One day I may sing of the / eyes of black The next by the eyes of blue. 'Tis in / ra ven curls, The next of the ring - lets fair. Oh be / mer - ry black eyes that the love light lies But the / mine the bru - nette with the tress - es jet; Mine the".

The piano accompaniment continues with a steady bass line and chords in the right hand, including triplets and a final flourish.

blue are more apt to be true. The dus-ky eyed maid has a  
He be with bright gold-en hair, The gyp-sy like maid has a

laugh-ing look That can make you the world for-get my boy; But the  
heart that's warm, You are luck-y if you are hers my boy. But there's

gen-tle blue eye nev-er caus-es a sigh For it  
ma-ny a blonde can be e-qual-ly fond, If you're

nev-er de-notes the co-quette my boy,  
on-ly the one she pre-fers, my boy,

*a tempo.*

Ah! \_\_\_\_\_  
Ah! \_\_\_\_\_

*a tempo.*

*poco accel.*

Eyes of black and eyes of blue! Dev - il a bit does it  
Ra - ven hair and hair of gold. Dev - il a bit does it

*mf* *sfz*

mat - ter I say. If I love one to day, Why to mor - row I may  
mat - ter I say. If I love one to day, Why to mor - row I may

have a ca - price for the brown or the grey so here's a toast to the  
have a ca - price for the au - burn so gay so here's a toast to the

*rit.* *a tempo.*

*rit.* *a tempo.*



fem - i - nine host,      The blue eyes for me or black for you.      The  
fem - i - nine host,      Blonde ring - lets for me and black for you.      The

one for a time      I will think su - blime and then ——— if you  
one for a time      I will think su - blime and then ——— if you

Corle.      *Poco meno.*

like ——— I will change with you. ———  
like ——— I will change with you. ———

CHORUS.

SOPR.      *f*  
ALTO.      *f*  
TEN.      *f*  
BASS.      *f*

The  
The  
The  
The

*Poco meno.*

*rit.*

one for a time I will think su - blime and then — if you  
 one for a time I will think su - blime and then — if you

*rit.* *f*

*Corle. piu lento.* *D.S.al Fine.*

I will change with you! *Fine.*

like — I will change with you *D.S.al Fine.*  
 like — I will change with you *Fine.*

*piu lento.* *D.S.al Fine.* *Fine.*

# Quartette.

"A Sailor's Life."

Viceroy, Corleone, Bastroco and Barabino.

No 11.

*Allegro giocoso.*

The piano introduction is in 2/4 time, marked *Allegro giocoso*. It features a lively melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat). The piece begins with a forte (*f*) dynamic and ends with a trill in the right hand.

*All Four.*

The first vocal entry is for all four voices. The lyrics are: "A sai-lor's life is a jol-ly, jol-ly life, And a Yes a sai-lor's life is a jol-ly, jol-ly life, And a". The piano accompaniment starts with a forte (*ffz*) dynamic, then changes to mezzo-forte (*mf*). The melody is simple and catchy, with a repeat sign at the beginning.

The second vocal entry continues the melody. The lyrics are: "mer-ry, mer-ry lad is he, For he man-a-ges to shirk ev'-ry mer-ry, mer-ry lad is he, But a rath-er stiff-ish breeze of-ten". The piano accompaniment continues with the same melody and bass line, ending with a trill in the right hand.

par - ti - cle of work, As he saunters o'er the surg - ing sea. All he  
makes him all at ease As he saunters o'er the surg - ing sea. Then the

does is keep the log Drink drink - ing foam - ing grog, Spin a  
mer - ry lit - tle jest. And the song he sings the best, Both are

yarn and roar his sea songs full of glee. He's of dis - po - si - tion gay And when  
hushed and he groans sigh - ing: "Woe is me" So he seeks his cab - in shelf. While the

*rit.*  
e'er he sails a way He war - ble's to his sweet heart on the  
ves - sel runs her - self In her saunt - er o'er the surg - ing

*Poco meno.*

Bara.

quay. — Yo ho! Yo ho! Now Pol - ly my lass, To  
 sea. —

Bast.  
 Corle.

Viceroy.

*Poco meno.*

jack be al - ways true. A year and a day, My dear, must pass Ere  
*unis.*

I come back to you. Yo ho! Yo ho! then I'll be here, Keep

up your heart be jol - ly! — When I've a whole year's

jol - ly!

The first system of the musical score. It consists of three staves: a vocal staff (treble clef), a bass staff (bass clef), and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The vocal line begins with the lyrics "up your heart be jol - ly! —" and continues with "When I've a whole year's". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

pay my dear, Then it's off to the par - son, Pol - ly! —

The second system of the musical score. It continues the vocal and piano parts. The vocal line has the lyrics "pay my dear, Then it's off to the par - son, Pol - ly! —". The piano accompaniment includes dynamic markings: *sfz* (sforzando) and *p-f* (piano-forte).

The third system of the musical score, featuring the piano accompaniment. It includes triplet markings (indicated by a '3' over a group of notes) in both the treble and bass staves.

1. 2.

*sfz D.S. al Fine.*

*Fine.*

The fourth system of the musical score, featuring the piano accompaniment. It includes first and second endings (marked 1. and 2.) and concludes with the instruction *sfz D.S. al Fine.* and a final *Fine.* marking.

## Song.

"Neath the Blue Neapolitan Skies."

Tivolini and Chorus.

No 12.

Tempo di Valse. *f* Tivolini.

*brillante.* Neath the blue Ne - a - pol - i - tan

*f poco accel.* *mf*

skies, — The tam - bour - ines are ring - ing, — There the girls have the

dark - est of eyes, — And each voice is made for sing - ing — Lu -

*rit.*

- i - gi is there with Ni - na fair, And Ti - to with Is - a -

*rit.*

*a tempo.*

- bel - la, \_\_\_\_\_ Ah! would I were there the sport to share as they

*a tempo.*

*poco rit.*

dance the Tar - an - tel - la. \_\_\_\_\_ O - he! \_\_\_\_\_ Ho - la \_\_\_\_\_ O -

*poco rit.*

- he! \_\_\_\_\_ O -

**CHORUS.**

**SOP. & ALTO.** *unis. molto rit.* *pp*(quasi echo.)

O - he! \_\_\_\_\_ Ho - la!

**TEN.** *f* *pp*

O - he! \_\_\_\_\_ Ho - la!

**BASS.** *f* *pp*

*molto rit.* *pp*



Tivolini.

Allegro molto.

- he! Up and a - way! — There's nev - er a dance so

*p*

gay, As the Tar - an - tel - la — For youth and hol - i - day. — O -

CHORUS.

*p* O - he! Up and a way! — There's nev - er a dance so gay. —

*p* O - he! Up and a way! — There's nev - er a dance so gay. —

*p* O - he! Up and a way! — There's nev - er a dance so gay. —

- he! up and a - way — Kiss a ny girl you

*p*

may In the tar - an-tel-la, They will not say you nay.

*p* O-he! Up and a-way—Theres nev-er a dance so gay.

*p* O-he! Up and a-way—Theres nev-er a dance so gay.

*p*

*f*

CHORUS.

DANCE.

*ff*

Tempo di Valse. Tivolini.

Where fair Ven-ice sits queen of the

sea, ——— That cit - y. made for moon-light ——— There a

gay gon-do-lier I would be ——— And I gay - ly sing-ing my

tune light, ——— There in — my boat I'd slow - ly float, As

*rit.*      *a tempo.*

light as a wild bird winging, — While from a - far to the gui-

*rit.*      *a tempo.*

- tar, The gon - do - liers are sing - ing — Stal - li.

*un's.*

Stal - li.

*f*

*f*

*f*

*f*

*f*

*poco rit.*

*p* Stal - li. Stal - li.

*p* - li, Stal - li, *p* Stal - li, — Stal - li.

*p*

*p* *poco rit.*

## Tempo di Barcarolle.

*p* - li, — Stal - li o ver the sil - ver tide, — Stal -

*pp* O - ver the sil - ver tide. —

*pp* O - ver the sil - ver tide. —

*pp*

CHORUS.

## Tempo di Barcarolle.

*p* *pp*

*pp* - li, — Stal - li Lov - ers are side by side, — The

*pp* Lov - ers are side by side, —

*pp* Lov - ers are side by side, —

*pp*

*pp*

Tivolini.

moon ca - ress - es the mur-mur-ing sea, The rest of the world is

dead to me, Oh, ra - di - ant night, pray tar - ry thee. Stal - li, Stal-

*f* *p*

*f* *molto dim.*

Stal - li *f* *molto dim.*

CHORUS.

- li, Oh, pray tar - ry thee, Stal li.

*molto dim.*

- li, Oh, pray tar - ry thee, Stal li.

*molto rit.*

*ppp* pray tar - ry thee, Stal - li.

*ppp* pray tar - ry thee, Stal - li.

*ppp*

- li, Oh, pray tar - ry thee, Stal li.

*ppp* *molto rit.*

*ppp* *molto rit. Lento.*

*ppp*

Tempo di Valse.

Tivolini.

Then a - way o'er the moun-tains I'd

go, ——— To the beau - ti - ful Lake Co - mo ——— Which is

love-ly and fair as I know, ——— From full ma - ny ——— gaud - y

chro - mo, ——— It's there where the sheep bell tink - les clear, Where

*rit.* *a tempo.*

the cham-ois swift is bound-ing, ——— There I would dream

*rit.* *a tempo.*

by a moun - tain stream where the al - pine horn — is

sound - ing ——— Tra ra ———

*ff*

*f* Tra ra Tra ra

*f* Tra ra Tra ra

*f* Tra ra Tra ra

*ff*

CHORUS



*p* *poco rit.*

Tra ra ————— By a

*pp* Tra ra tra ra!

*pp* Tra ra tra ra!

*pp* *poco rit.*

Andante moderato.

(faster)

moun - tain stream I would love to dream, tra la, la, la, la, la, la tra la la la

*pp* Tra la la la tra la la la

*pp* Tra la la la tra la la la

*pp*

Andante moderato.

*p*

*rit.* *a tempo.* *accel.*

la la la Of a Switz - er bride, Yel - low haired, blue eyed, tra la la la

*pp* tra la la la tra la la la

*pp* tra la la la tra la la la

*pp* tra la la la tra la la la

*rit.* *a tempo.*

*rit.* *a tempo.*

la la la la la tra la. In a syl - van cot O, what

*pp* tra la la la

*pp* tra la la la

*pp* tra la la la

*sfz* *rit.* *a tempo.*

(faster) *rit.*

hap - py lot, tra la la la la la la tra la la la la la la; Sing - ing

tra la la la

tra la la la

*rit.*

*a tempo.*

day and night, just from sheer de-light tra la la la la la la la la la tra la \_

*pp* tra la la *f* tra la *f* tra la \_

*pp* tra la la *f* tra la *f* tra la \_

*pp* tra la la *f* tra la *f* tra la \_

*a tempo.* *f* *f* *sffz*

## Duet.

No 13.

"So They Say."

Viceroy and Fioretta.

Molto grazioso.

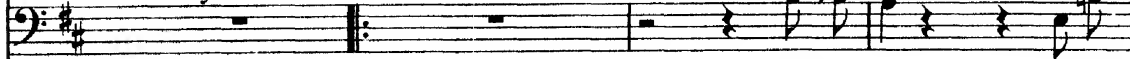


Fioretta.



1. It is said that wom-an's age is here.  
said that mar-riage is a frost.

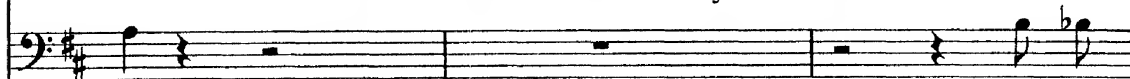
Viceroy.



1. May be so. I don't  
2. May be so. I don't



And that man's a crea-ture not her peer.  
That a wife's i-den-ti-ty is lost.



know.  
know.

Well, may  
Well, may



The girls are both ath-le-tic and pe-  
So for a hap-py time we are pre-

be that we shall see.  
be but we shall see.

dan-tic. The mar-ried one's are rul-ers of the house.  
par-ing. We're go-ing to hustleround and get the tiu;

But  
Oh

all the same they jump with scream-ing fran-tic. At the  
how my wife will love to do the swear-ing When the

So they

hor - rid ap - pa - ri - tion of a mouse.  
dress-mak - ers and tai - lor's bill, come - in.

say, so they say, so. they say; But I can't tell how

true the tale may be. So they say, so they say, so they

say; But I beg that you wont quote me. —

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is D major (two sharps). The vocal melody begins with a half note 'say;' followed by a series of eighth and quarter notes. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

## DANCE.

*pp*

The second system is a piano piece labeled 'DANCE.'. It features a grand staff with a treble and bass clef. The music is marked *pp* (pianissimo). The right hand contains several triplet figures, while the left hand provides a steady accompaniment with chords and single notes.

1. 2.

2. It is

The third system includes two vocal staves and piano accompaniment. It features first and second endings for the vocal melody. The piano accompaniment continues with triplet patterns in the right hand and chordal support in the left hand. The system concludes with a double bar line.

## Duet.

"I See by Your Smile?"

Fioretta and Jailer.

## No 14.

Moderato.

Piano introduction in G major, 2/4 time. The right hand plays a melody starting with a half note G, followed by eighth notes A-B-A-B-C-B-A, and then a half note G. The left hand plays a bass line starting with a half note G, followed by eighth notes F-A-F-A-G-F-G, and then a half note G. The tempo is marked Moderato. Dynamics include piano (p) and poco accel.

Fioretta.

simplice.

Fioretta's first line of the song. The vocal line is in G major, 2/4 time, starting with a half note G, followed by eighth notes A-B-A-B-C-B-A, and then a half note G. The piano accompaniment is in G major, 2/4 time, starting with a half note G, followed by eighth notes F-A-F-A-G-F-G, and then a half note G. The tempo is marked Moderato. Dynamics include piano (p) and poco rit.

I've oft - en dreamed of such a hand - some face,      Thou  
Such eyes a lov - ing dam - sel's heart must win      And

Fioretta's second line of the song. The vocal line is in G major, 2/4 time, starting with a half note G, followed by eighth notes A-B-A-B-C-B-A, and then a half note G. The piano accompaniment is in G major, 2/4 time, starting with a half note G, followed by eighth notes F-A-F-A-G-F-G, and then a half note G. The tempo is marked Moderato. Dynamics include piano (p) and poco rit.

par - a - gon of grace — Nay be not coy I prith - ee beauteous  
such a dim - pled chin — I beg that you will smile a lit - tle



boy while De - ny Or if you not one can't smile em - brace grin — A - Though

don - is and A - pol - lo both were fair. But still those fa - bled  
oth - er girls may fan - cy you un - couth Yet I must own the

two, sir, In point of man - ly looks could not com - pare, Most  
truth. — My heart is your while life with me en - dures You

hand some one, with you sir 1 & 2 Your  
sweet - ly pret - ty youth — Jailer. I fear my dear you flat - ter.  
I fear my dear you flat - ter.

## Allegretto molto moderato.

beard it is cer - tain - ly pear - less Your

*pp* is pear - less

## Allegretto molto moderato.

*p*

eyes are ma - jes - tic and fear - less You'll yield when I'm kneel - ing to

*pp* they're fear - less

make an ap - peal - ing Al - though that ap - peal may be

tear-less I know you will lis - ten to me, sir And  
 be tear-less

will to my fa - vor a - gree. *pp* I *piu lento.*

see by your smile You will lend for a while The key of your pris-on to

*p piu lento.* *rit.*

me \_\_\_\_\_ *pp* I see by your smile You will lend for a while The *rit.*

*pp* She sees by my smile I will lend for a while The *rit.*

*pp* *rit.*

key of your pris - on to me \_\_\_\_\_

key of the pris - on to her The key I will

*pp*

*Fine.*

give the key I will give — will give *D.S. al Fine.*

*sfz* *Fine.*

*D.S. al Fine.*

## Song.

"Since I am Queen of the Carnival."

Fioretta and Chorus.

No 15.

Allegro moderato e molto grazioso.



Fioretta. §

If I am Queen as you  
par - ents stern say their

*p*

§

The first system shows the vocal line for Fioretta and the piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a melody in the right hand and a bass line in the left hand, marked *p* (piano).

say I am, Some nov - el laws I'll make. \_\_\_\_\_ When  
daugh - ter fair Must wed a rich man old. \_\_\_\_\_ I'll

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics and the piano accompaniment continues with the same melodic and harmonic structure.

ev - er I find — a fraud or sham To end it steps I'll  
 bu - ry those par - ents a live I swear In graves of glitt' - ring

The first system of the musical score. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "ev - er I find — a fraud or sham To end it steps I'll bu - ry those par - ents a live I swear In graves of glitt' - ring".

take \_\_\_\_\_ The girls who mar - ry for wealth and name I'll  
 gold \_\_\_\_\_ A bach' - lor who may de - cline to wed In

The second system of the musical score. The vocal line continues with lyrics: "take \_\_\_\_\_ The girls who mar - ry for wealth and name I'll gold \_\_\_\_\_ A bach' - lor who may de - cline to wed In". The piano accompaniment continues with chords and moving lines.

ban - ish from the land. \_\_\_\_\_ No one shall mar - ry ex -  
 pil - lor - y shall stand \_\_\_\_\_ While girls throw stones at his

The third system of the musical score. The vocal line continues with lyrics: "ban - ish from the land. \_\_\_\_\_ No one shall mar - ry ex - pil - lor - y shall stand \_\_\_\_\_ While girls throw stones at his". The piano accompaniment continues.

cept for love . It is your Queen's \_\_\_\_\_ com -  
 hap - less head It is your Queen's \_\_\_\_\_ com -

The fourth system of the musical score. The vocal line continues with lyrics: "cept for love . It is your Queen's \_\_\_\_\_ com - hap - less head It is your Queen's \_\_\_\_\_ com -". The piano accompaniment continues.

Fioretta.

mand. \_\_\_\_\_  
mand. \_\_\_\_\_

CHORUS.

SOPR.  
ALTO.  
TEN.  
BASS.

*f* She's right, quite right Oh yes in-deed, The  
She's right, quite right Oh yes in-deed, The  
She's right, quite right Oh yes in-deed, The  
She's right, quite right Oh yes in-deed, The

*con anima.*

Since I am Queen of the  
Since I am Queen of the

law is one we need. \_\_\_\_\_  
law is one we need. \_\_\_\_\_

law is one we need, we need.  
law is one we need, we need.

*con anima.*

Car - ni - val, The Car - ni - val, The Car - ni - val. Some laws I'll make that  
 Car - ni - val, The Car - ni - val, The Car - ni - val. Some laws I'll make that

*unis.*

The Car - ni - val, The Car - ni - val.  
 The Car - ni - val, The Car - ni - val.

The Car - ni - val, The Car - ni - val.  
 The Car - ni - val, The Car - ni - val.

none will break, That no one dares with - stand. \_\_\_\_\_ Since  
 none will break, That no one dares with - stand. \_\_\_\_\_ Since

*p* *f* *unis.*

That no one dares with - stand \_\_\_\_\_ *f* Since  
 That no one dares with - stan \_\_\_\_\_ Sinc

*p* *f*

That no one dares with - stand \_\_\_\_\_ *f* Since  
 That no one dares with - stand \_\_\_\_\_ Since



I \_\_\_\_\_ am Queen \_\_\_\_\_ The Queen \_\_\_\_\_ Each  
 I \_\_\_\_\_ am Queen \_\_\_\_\_ The Queen \_\_\_\_\_ No

she is Queen of the Car - ni - val The Car - ni - val She  
 she is Queen of the Car - ni - val The Car - ni - val She

she is Queen of the Car - ni - val The Car - ni - val She  
 she is Queen of the Car - ni - val The Car - ni - val She

*brillante.*

girl \_\_\_\_\_ shall wed the lad she loves, It is your Queen's com -  
 man \_\_\_\_\_ shall flirt; But girls they may, It is your Queen's com -

rules o'er us!  
 rules o'er us!

rules o'er us!  
 rules o'er us!

*Piu mosso.* *molto pesante.*

mand \_\_\_\_\_ It  
mand \_\_\_\_\_ It

*ff* We o - bey \_\_\_\_\_ We o - bey \_\_\_\_\_  
We o - bey \_\_\_\_\_ We o - bey \_\_\_\_\_

*ff* We o - bey \_\_\_\_\_ We o - bey \_\_\_\_\_  
We o - bey \_\_\_\_\_ We o - bey \_\_\_\_\_

*ff*

*Piu mosso.* 8

*f* *ff*

*D.S.al Fine.*

is your Queen's com - mand \_\_\_\_\_ 2. If  
is your Queen's com - mand \_\_\_\_\_ *Fine.*

is our Queen's com - mand. \_\_\_\_\_  
is our Queen's com - mand. \_\_\_\_\_

is our Queen's com - mand. \_\_\_\_\_  
is our Queen's com - mand. \_\_\_\_\_

*D.S.al Fine.*

8 *molto pesante.* *sfz* *sfz* *sfz* *Fine.*

*D.S.al Fine.*

## Finale II.

Principals and Chorus.

No 16.

*Allegro brillante.*

Viceroy.

I'm a

*brillante.*

lead-er of So - ci - e - ty, So - ci - e - ty, So - ci - e - ty The

SOPR.

ALTO.

CHORUS.

TEN.

BASS.

So - ci - e - ty, so - ci - e - ty.

So - ci - e - ty, so - ci - e - ty.



pink of all pro - pri - e - ty, A hu - man fash-ion plate. I

So he is.

So he is.

ride in the park with - out my hat, So ev'- ry one now is

*p*

do - ing that For you may as well be out of the world — As not

be up-to-date, up-to-date. \_\_\_\_\_

*unis.*  
He rides in the park with  
He rides in the park with

out his hat So ev'-ry one now is do-ing that, For you  
out his hat So ev'-ry one now is do-ing that, For you

may as well be out of the world As not  
may as well be out of the world As not

CHORUS.

*f*

The musical score is written for a vocal ensemble and piano. It begins with a vocal line in the bass clef, followed by a chorus section with three staves (soprano, alto, and bass). The piano accompaniment is shown in grand staff notation. The lyrics are: 'be up-to-date, up-to-date.', 'He rides in the park with', 'out his hat So ev'-ry one now is do-ing that, For you', and 'may as well be out of the world As not'. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *unis.*

Allegro.

Tivolini.

*ff* My

be up - to - date, up - to - date.

be up - to - date, up - to - date.

Allegro.

men be - hold your prey, Seize him with - out de - lay Un -

*sfz*

*sfz*

*sfz*

*sfz*

to our cave by o - cean wave Take him a - way straight way. —

TEN.

OUTLAWS. BASS. Seize

*sfz*

*sfz*

*sfz*

*sfz*

him! Behold our prey! A way without delay, Un- to our cave by oceanwave, A-

*loco.*  
*sfz*

PRINCIPALS. Tu - mul - tu - ous oc - ca - sion! Po -

way with him straightway.

lice are most re - miss, When out - laws make in - va - sion, Of

pub - lic streets like this Tiv-o li - ni Tiv-o-

li - ni!

*ff* Brrr!

*accel.* *ff*

*sfz* *sfz* *sfz*

*Allegro pesante.* Tivol. *f*

Come with me my dar - ling

*ff* *mf*



You the maid di - vine Come with me — a - cross the sea And

I will make you mine. I have much to

of - fer to make life seem more fair.

Gold in sack and cof - fer and jew - els both rich and rare. —

*stentato.*

The

**CHORUS.**

**SOPR. and ALTO.**  
*f* Not a joy is ev - er de - nied un - to a ban - dit's bride. —

**TEN.**  
*f* Not a joy is ev - er de - nied un - to a ban - dit's bride. —

**BASS.**  
*f* Not a joy is ev - er de - nied un - to a ban - dit's bride. —

*f* *sfz* *ff* *pesante*

*a tempo.* *rit.*

treas - ures of rich - es ga - lore, — Shall be thine, all thine, — The

*rit.* *a tempo.* *rit.*

*a tempo.* *rit.*

wealth of a Princess and more — If you will be mine. — A

*pesante.* *a tempo.* *rit.*

*a tempo.*

Queen of my bold brigand crew, — Reigning all a - bove, — There is

*pesante.* *a tempo.*

noth - ing I'll not do for you, If you'll be my love, — There's

noth - ing I'll not do for you, — If you'll be my

*colla voce.*

**Allegro pesante.**

love. —

*ff*

TEN. *ff Molto pesante.*

OUTLAWS.

Go, Go! Off with you! We shall take — you and — an

BASS. *ff*

*ff Molto pesante.*

out - law make you. Go, Go! Off with you! — The laws you

SOPR.

ALTO.

make them and you must break them

PRINCIPALS and CHORUS.

*unis*

*ff* So Go, Go!

*ff* So Go, Go!

*ff*

Off with you, We'll not grieve for soon you leave so go now

Off with you, We'll not grieve for soon you leave so go now

*unis.* go! go! go! We glad - ly lose you. Off with

*unis.* go! go! go! We glad - ly lose you. Off with

*sfz*

you. Come on lads a - way. Come

you. Come on lads a - way. Come

*ff*

on lads a - way Come on  
on lads a - way Come on

The first system consists of three staves. The top two are vocal staves with lyrics. The bottom is a piano accompaniment staff with triplets and eighth notes.

A way  
A way

*sfz* *ff molto pesante.*

The second system continues the vocal and piano parts. The piano accompaniment features triplets and a section marked *sfz* and *ff molto pesante.*

*molto rit.* *accel. al fine.*

The third system shows the piano accompaniment with a section marked *molto rit.* followed by *accel. al fine.*

The fourth system concludes the piano accompaniment with a final cadence.

End of Act II.

## ACT III.

## Entr'acte.

Molto pesante.

*ff*

*pesante.*

*poco piu mosso.*

*sfz* *fp* *p* *sfz* *pp*

# Opening.

"In a Smuggler's Cave."

Solo and Chorus.

No 17.

*Allegro.* A Smuggler. *> >*

1 In the

*f pesante.*

*sempre pesante.*

smug-gler's cave By the oc - ean wave When our bus-iness hours are done Then the  
smug-gler's lair There's an ea - sy chair, And a dress-ing gown for each, And a

smug-gler bold wheth-er young or old Is do - mes-tic as a - ny one. All his  
flow-ing bowl which each kin-dred soul, Keep-eth well 'with-in his reach. In this

The musical score is written for a solo voice and piano. It begins with a bass clef, key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The tempo is marked 'Allegro.' and the mood is 'pesante'. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line starts with a single note in the first measure, followed by a series of eighth notes and a final phrase with two accented eighth notes. The lyrics are written below the vocal line, with some words hyphenated across measures. The score is divided into three systems, each with a vocal line and a piano accompaniment.



fierce - ness gone with his slip - pers on, By the earth he sits and  
shel - tered nook, with a pi - ous book, At the close of ev - ry

broods, — And his pipe he smokes, While he smiles and jokes, In the  
day, — He's as meek and mild, As a lit - tle child Or a

*portato*

ver - y best of moods — For the bri - gand can't be al - ways bri - gan - diz - ing  
real Y M. C. A. — For a bro - ker can not al - ways be a

CHORUS.

ALT. quite Twere  
TEN. quite Twere  
BASS. quite Twere

no! no! and the bur - glar can't be al - ways  
break - ing! nor the bank cash - ier for - ev - er

right ver - y true  
rash so to do

right ver - y true  
rash so to do

*poco*

burg lar i zing no no no no . No  
be for - sak - ing no no no no . No

they quite sel - dom do  
with cash that is true

they quite sel - dom do  
with cash that is true

*animato*

doc - tor's al - ways kill - ing — No jug - gler's al - ways jug - gling, So the  
con - sta - ble is ev - er with a des - per - a - do strug - gling, And a

smug - gler isn 't will - ing to pass all his life in smug -  
smug - gler can't for ev - er give his days and nights to smug -

gling. —  
gling. —

*unis.*

**CHORUS.**

No doc - tor's al - ways kill - ing, — No jug - gler's al - ways  
No con - sta - ble is ev - er with a des - per a - do

No doc - tor's al - ways kill - ing, — No jug - gler's al - ways  
No con - sta - ble is ev - er with a des - per a - do

*animato*

jug - gling, — So the smug - gler isn 't will - ing to pass all his  
strug - gling, — And a smug - gler can't for ev - er give his days and

jug - gling, — So the smug - gler isn 't will - ing to pass all his  
strug - gling, — And a smug - gler can't for ev - er give his days and

1. 2.

2. In a

*rit.*

life in smug - gling. — *D. S.*  
nights to smug - gling. — *al Fine.*

*rit.*

life in smug - gling. — *Fine.*  
nights to smug - gling. —

*rit.*

1. 2.

*rit.*

*Fine.*

*D. S.*  
*al Fine.*

## Song.

"All Men have their Troubles"

No 18.

Corleone and Chorus.

*Allegretto.* Corleone.

From ver-y ear - ly  
I met a gen-darme

child - hoods days I've longed to go to jail, I've tried all sorts of  
called him names I drew on him a knife. Told him I'd set a

crim'-nal ways But all seemed doomed to fail. I stole a watch I  
church in flames and oft - en killed my wife. My stor - ies turned that

stole a kid I stole a dia-mond pin, But still in spite of  
gen-d'armepale He clubbed me black and blue Then threw me out and

all, I did. They would-'nt run me in They would-'nt run me  
said: Our jail is much to good for you 'Tis much to good for

*rall.*  
in they would-'nt run me in Oh no they would-'nt run me  
you 'tis much to good for you Oh yes 'tis much to good for

*f rit.*

in you All men have their trou-les Some have trou-les to  
All men have their trou-les Some have trou-les to

*Allegretto scherzando.*

spare. Some men are mar - ried Some men are broke, and  
burn Some men quit drink - ing and some have gont,

oth ers are los - ing their hair Some play and lose  
While some have liv - ings to earn Some men have chills,

Some wear tight shoes, and some in busi - ness fail. But the  
and some have bills, while oth - ers can't get bail, But the

life long trou - ble that bent me dou - ble was try - ing to get in to  
on - ly wor - ry that made me flur - ry was try - ing to get in to

jail \_\_\_\_\_ was try - ing to get in to jail. \_\_\_\_\_  
 jail \_\_\_\_\_ was try - ing to get in to jail. \_\_\_\_\_

*f*

**CHORUS.**

**SOP. & ALTO.**  
*f unis*  
 All men have their trou - bles — Somewith trou-ble turn pale — But the

**TENOR.**  
*f*  
 All men have their trou - bles — Somewith trou-ble turn pale — But the

**BASS.**  
*f*  
 All men have their trou - bles — Somewith trou-ble turn pale — But the

*animato*

life long trou-ble that bent him dou - ble was try - ing to get in to jail — *Fine.*

life long trou-ble that bent him dou - ble was try - ing to get in to jail —

*pesante* *a tempo* *ff Fine.*



# Quintette.

"One Fellow's Joy is another Fellow's Woe."

Fioretta, Ortensia, Luigi, Barabino and Corleone.

No 19.

*Allegro con moto.*

Fioretta.

One fel-low's joy is an -  
Life is a see-saw; one's

Bar. & Corleone.

*mf*  
*Allegro con moto.*

oth-er fel-low's woe.  
up; an-oth-er down. Well a-day! Well a-day!  
Well a-day! Well a-day!

'Tis the way of the world  
'Tis the way of the world

Hope and des-pair come on all the winds that blow. Of the  
 One gets the smile and the oth-er gets the frown. Of the

Hope and des-pair come on all the winds that blow. Of the  
 One gets the smile and the oth-er gets the frown. Of the

Of the  
 Of the

Well a - day! 'Tis the way  
 Well a - day! 'Tis the way

sil - ly old world. — One lit - tle word that gives  
 sil - ly old world. — When num - ber one is a'

sil - ly old world. — One word that comes to  
 sil - ly old world. — When num - ber one doth

sil - ly old world. — One small word that gives —  
 sil - ly old world. — num - ber one may smile, —

One lit - tle word that gives  
 When num - ber one is a'

num - ber one de - light      Puts num - ber Two in a  
grin - ning with good news,      Poor num - ber Two is pros-

give      to num ber One de - light      Quick - ly  
grin      at most au - spi - cious news,      Wretch - ed

— num - ber One the great - est of de - light;      Can put —  
— num - ber One may smile at his good news,      Then poor —

num - ber one de - light,      Puts num - ber Two in a  
grin - ning with good news,      Poor num - ber Two is pros-

*poco sostenuto*

pit - i - a - ble plight.      Cheers mix with sighs And it  
tra - ted with the blues.      When e'er you win some poor

puts poor num - ber Two in such a flight.      And it  
num - ber Two is suff - 'ring with the blues.      Some poor

— Poor num - ber Two in such a flight.      And it  
— old num - ber Two is in the blues.      Some poor

pit - i - a - ble flight.      Rea - - ly it  
tra - ted with the blues.      Al - - ways some

*poco sostenuto*

*a tempo*

does - nt seem just right; But still it's the way of the  
fel - low has to lose And that is the way of the

does - nt seem just right; — But still it's the way of the  
fel - low has to lose — And that is the way of the

does - nt seem just right; — But still it's the way of the  
fel - low has to lose — And that is the way of the

*a tempo*

naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh  
naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh

naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh  
naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh

naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh  
naugh-ty old world, The naugh-ty, naugh-ty, naugh-ty, naugh-ty world. Oh

*ff* > > > > > > >

fie up-on ye fates! Oh fie, fie,  
fie up-on ye fates! Oh fie, fie,

*ff* > > > > > > >

fie up-on ye fates! Oh fie, fie,  
fie up-on ye fates! Oh fie, fie,

*ff* > > > > > > >

fie up-on ye fates! Oh fie, fie,  
fie up-on ye fates! Oh fie, fie,

*ff* > > > > > > >

ye fates!  
ye fates!

*sfz sfz*

*ten. ten. ten.*

fie! \_\_\_\_\_ fie! fie! fie! fie! fie! fie!  
fie! \_\_\_\_\_ fie! fie! fie! fie! fie! fie!

fie! \_\_\_\_\_ fie! fie! fie! fie! fie! fie! fie! fie!  
fie! \_\_\_\_\_ fie! fie! fie! fie! fie! fie! fie! fie!

fie! \_\_\_\_\_ fie! fie! fie! fie! fie! fie!  
fie! \_\_\_\_\_ fie! fie! fie! fie! fie! fie!

fie! \_\_\_\_\_ fie! fie! fie! fie! fie! fie!  
fie! \_\_\_\_\_ fie! fie! fie! fie! fie! fie!

8-----  
3

*ffz*

3

Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am  
 Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am

Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am  
 Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am

Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am  
 Think how ver-y com - fort-a-ble you could be! For - tune is a jade! I am

com - fort-a-ble you could be!  
 com - fort-a-ble you could be!

*sf* *pp*

ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she  
 ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she

ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she  
 ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she

ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she  
 ver-y much a-fraid that she is-n't a-ny bet-ter than she should be. Oh, she

could be, If she would be; yes she could be; But she  
 could be, If she would be; yes she could be; But she

could be, If she would be; yes she could be; But she  
 could be, If she would be; yes she could be; But she

could be, If she would be; yes she could be; But she  
 could be, If she would be; yes she could be; But she

*p*

is-nt a - ny bet - ter than she should be, than she should be. — *D.C.*  
 is-nt a - ny bet - ter than she should be, than she should be. —

*rit.*

is-nt a - ny bet - ter than she should be, than she should be. —  
 is-nt a - ny bet - ter than she should be, than she should be. —

*rit.*

is-nt a - ny bet - ter than she should be, than she should be. — *D.C.*  
 is-nt a - ny bet - ter than she should be, than she should be. —

*rit.*

*D.C.*

## Duet.

"That's My Idea of Love."

No 20.

Tivolini and Fioretta.

Allegro moderato.

Fioretta.

*mf* *poco accel.*

met a sad and state - ly Nun, A pi - ous soul that could not err, Her

*P molto rubato.*

con - fi-dence I quick - ly won and "What is love?" I asked of her, "Dear

Moth - er, speak, nor think me bold, A saint thou art, Pray tell me then, "What



is this love that seems to hold, Do - min - ion o - ver hearts of men, And

*molto rit.*  
she the good, the pu - ri - fied, Then deep - ly sighed as she re - plied.  
*p molto rit.* *pp*

Andante.  
Tivolini.

Daughter, shun this earth - ly love, Fix your mind on things a - bove,  
Fioretta.

Men in love have tempt - er's arts, Fair their words, but false their hearts,

*p staccato.*

Love is sor-row a-las I know, For I loved once in the long a-go.

*dolce.*

*f* *pp*

For I loved once in the long a-go, — Ah, me well a day Ah,

*f* *pp*

*molto rit.*

me well a day, Yes, I loved once in the long a-go. —

*pp* *molto rit.*

Allegro moderato. Tivolini.

*mf*

I

met a la-dy deb-o-nair, Who liked my looks and stopped to chat, Her

*p molto rubato.*

jew-els rare, her hair was fair, Her hat, oh my! As big as that, She

tilt-ed up my chin like this, I nev-er made the least de-mur, Her

big eyes shone, She spoke of love, "And what is love?" I asked of her, She

*P molto rit.*

laughed un-til I blushed for shame, Then thus re-plied that live-ly dame.

*P molto rit.*

Tivolini.  
(laughing ad lib.)

Ah, ah, ah, ah, ah, ah, ah! — To take the kiss-es and leave the sighs To  
Fioretta.

*Allegro moderato.*

*p*

keep a faith un-stead-y, — To dwell a-while in a Par-a-dise, But

leave when you are read-y, ——— To treat a heart like a pre-ciousgem, And

*p*

*rubato.*

then like a worn out glove, — Why that's the way that I deal with them,

That's my i-dea of love, — Ah, ah, ah, ah, ah, ah! —

*atempo.* *poco cres.* *sfz*

That's my i- dea of love, Ah, ah, ah, ah, ah, ah!—

*poco rit.* *a tempo.* *sfz*

*rit.* *a tempo.* *Allegro moderato.*

That's my i- dea of love.—

*a tempo.* *sfz* *mf* *poco accel.*

*Fioretta.*

I met a hand-some mousque-taire so full of swag-ger,

*P molto rubato.*

airs and dash. He looked at me with kill - ing stare, And light - ly twirled his

fine moustache, He looked and smiled at me just so, said: "Come my dar-ling,

don't be prim? By Jove, I love you don't you know," And "What is love?" I

asked of him? He put his arm 'round me like this, And said: "We'll love, I'll tell you Miss!"

*a tempo*

*p cres* *molto rit.* *p*

Tivolini.

Tempo di Marcia.

To march a swag-ger-ing to town, With the

Fioretta.

*f* *p*

Tempo di Marcia.

*f* *p*

ban-ners proud-ly fly-ing, To win the hearts of a - ny belle, And

leave her soon a - sigh-ing To set the hearts of a hun-dred gals a -

flut-ter-ing like a dove, To tell it all to your sol-dier pals, That's



*p.*

my i - dea of love, Tan ta ra ta plan, Tan ta ra ta plan, Tan ta

*p*

*f* *sfz* *p*

ra ta plan, plan, plan, plan, plan, To break the hearts of a hundred gals, That's

*f* *sfz* *p*

*poco rit.*

my i - dea of love. —

*poco rit.* *p* *pp*

*p*  
Tan ta  
*p*

ra ta plan, Tan ta ra ta plan, Tan ta ra ta plan, plan, plan, plan, To

*f*

*sfz.* *poco rit.*  
break the hearts of a hun-dred gals That's my i - dea of love.—  
*sfz.* *poco rit.*

## Sextette.

No 21.

"On My Nuptial Day."

Beatrice, Fioretta, Ortensia, Luigi, Corleone and Barabino.

Andante mosso.

*p* (Bells.)

Beatrice.

Fior.

Orten.

Luigi, Corleone and Bar.

Nay, nay, nay, what  
Nay, nay, nay, who

Nay, nay, nay, what  
Nay, nay, nay, who

Know ye the sound that is sweet - est to hear?  
Know ye the elf that the chime bell doth sway?

Nay, nay, nay, what  
Nay, nay, nay, who

Nay, nay, nay, what  
Nay, nay, nay, who

'tis we can-not say.—  
'tis we can-not say.—

'tis we can-not say.—  
'tis we can-not say.—

'tis we can-not say.—  
'tis we can-not say.—

Know ye the song that to day rings so clear?  
It is young Cu - pid so dap - per and gay.

'tis we can-not say.—  
'tis we can-not say.—

What's the dit - ty Come in pit - y Come and tell us, come and tell us  
That his trade us Swains and la-dies bid him ring so blith - ly ring for

What's the dit - ty Come in pit - y Tell us quick - ly  
That his trade us Swains and la-dies Tell us quick - ly

What's the dit - ty Come in pit - y Tell us quick - ly  
That his trade us Swains and la-dies Tell us quick - ly

What's the dit - ty Come in pit - y Tell us quick - ly  
That his trade us Swains and la-dies Tell us quick - ly

pray. — I have a no - tion the song doth tell Of  
pay. — I have a no - tion that sly is his smile; He

pray. —  
pay. —

pray. —  
pay. —

pray. —  
pay. —

*poco rit.* **pp**

one who loves, who loves me pass - ing well. All re - veal - ing,  
 sure - ly knows Love reigns so brief a while. His re - peat - ing:

one who loves, who loves me pass - ing well. —  
 sure - ly knows Love reigns so brief a while. —

one who loves, who loves me pass - ing well. —  
 sure - ly knows Love reigns so brief a while. —

one who loves, who loves me pass - ing well. —  
 sure - ly knows Love reigns so brief a while. —

It comes steal - ing Like the hap - py chim - ing of a  
 'Twill be fleet - ing Oft - en has he seen this ver - y

Like the chime of a  
 Oft he's seen that this

Like the chime of a  
 Oft he's seen that this

Like the chime of a  
 Oft he's seen that this

sil - ver - y bell. \_\_\_  
love be - guile. \_\_\_

Ding dong! Ding dong! Dong!

sil - ver - y bell. \_\_\_  
love can be - guile. \_\_\_

sil - ver - y bell. \_\_\_  
love can be - guile. \_\_\_

sil - ver - y bell. \_\_\_  
love can be - guile. \_\_\_

*pp*

Ding! Dong!

Ding dong! Ding dong! Hap-py be the bri - dal

Ding dong! Ding dong! Hap-py be the bri - dal

Ding dong! Ding dong! Hap-py be the bri - dal

(Bells.)

Fa la la la la la la la la la la la la la!

day! — Ding dong! Ding dong! Happy be the bride al -

day! — Ding dong! Ding dong! Happy be the bride al -

day! — Ding dong! Ding dong! Happy be the bride al -

Ring - ing, swing - ing, Glad-ness ev-er bring - ing

way! — Ev - er ring ing, ev - er swinging, Glad - ness bring - ing

way! — Ring - ing, swing - ing, Glad - ness bring - ing

Ev - er ring ing, ev - er swinging, Glad-ness ev-er bring - ing

way! — Ring - ing, swing - ing, Glad - ness bring - ing

So the mer-ry chinese are sing-ing On my nup - tial day. —

sing-ing On my nup - tial day. —

sing-ing On my nup - tial day. —

sing-ing On my nup - tial day. —

DANCE.

(Bells.)

*poco rit.*

*Fine.*

*D.S.al Fine.*



## Finale III.

No 22.

Principals and Chorus.

**Tempo di Valse.** Tivolini.

Tiv-o - li - - ni.

Fioretta.

**SOPR. & ALTO.** *ff* She's got you at last Tiv-o - li - - ni, You'll *unis.*

**TEN.** *ff* She's got you at last Tiv-o - li - - ni, You'll

**BASS.** *ff* She's got you at last Tiv-o - li - - ni, You'll

**Tempo di Valse.**

*ff molto rit.*

Tiv-o - li - - ni.

be married fast Tiv-o - li - - ni An out-law no more on

be married fast Tiv-o - li - - ni An out-law no more on

Tiv-o - li - - ni.

*unis.*

sea or on shore, You'll be as be-fore, Tiv-o - li - - ni, She's

sea or on shore, You'll be as be-fore, Tiv-o - li - - ni, She's

Tiv-o - li - - ni. Tiv-o -

*unis.*

got you at last, Tiv-o - li - - ni, You'll be mar-ried fast, Tiv-o -

got you at last, Tiv-o - li - - ni, You'll be mar-ried fast, Tiv-o -

- li - - ni, You'll  
 - li - - ni, An out - law no more on sea or on shore, You'll  
 - li - - ni, An out - law no more on sea or on shore, You'll

*unis.*

be as be - fore Tiv - o - li -  
 be as be - fore Tiv - o - li -  
 be as be - fore Tiv - o - li -

ni. \_\_\_\_\_

- ni. \_\_\_\_\_

- ni. \_\_\_\_\_

*piu mosso.*

*sfz accelerando al Fine.*

*sfz*

End of Opera.

3333

Detailed description: This page of a musical score contains vocal and piano parts. The vocal parts (top four staves) are in treble clef with a key signature of three sharps (F#, C#, G#). They feature long, sustained notes with lyrics 'ni.', '- ni.', and '- ni.' written below. The piano accompaniment (bottom four staves) is in treble and bass clef with the same key signature. It includes a section marked 'piu mosso.' and another marked 'sfz accelerando al Fine.' with a crescendo hairpin. The final measure of the piano part is marked 'sfz' and leads to the text 'End of Opera.' at the bottom right. A page number '3333' is located at the bottom left.